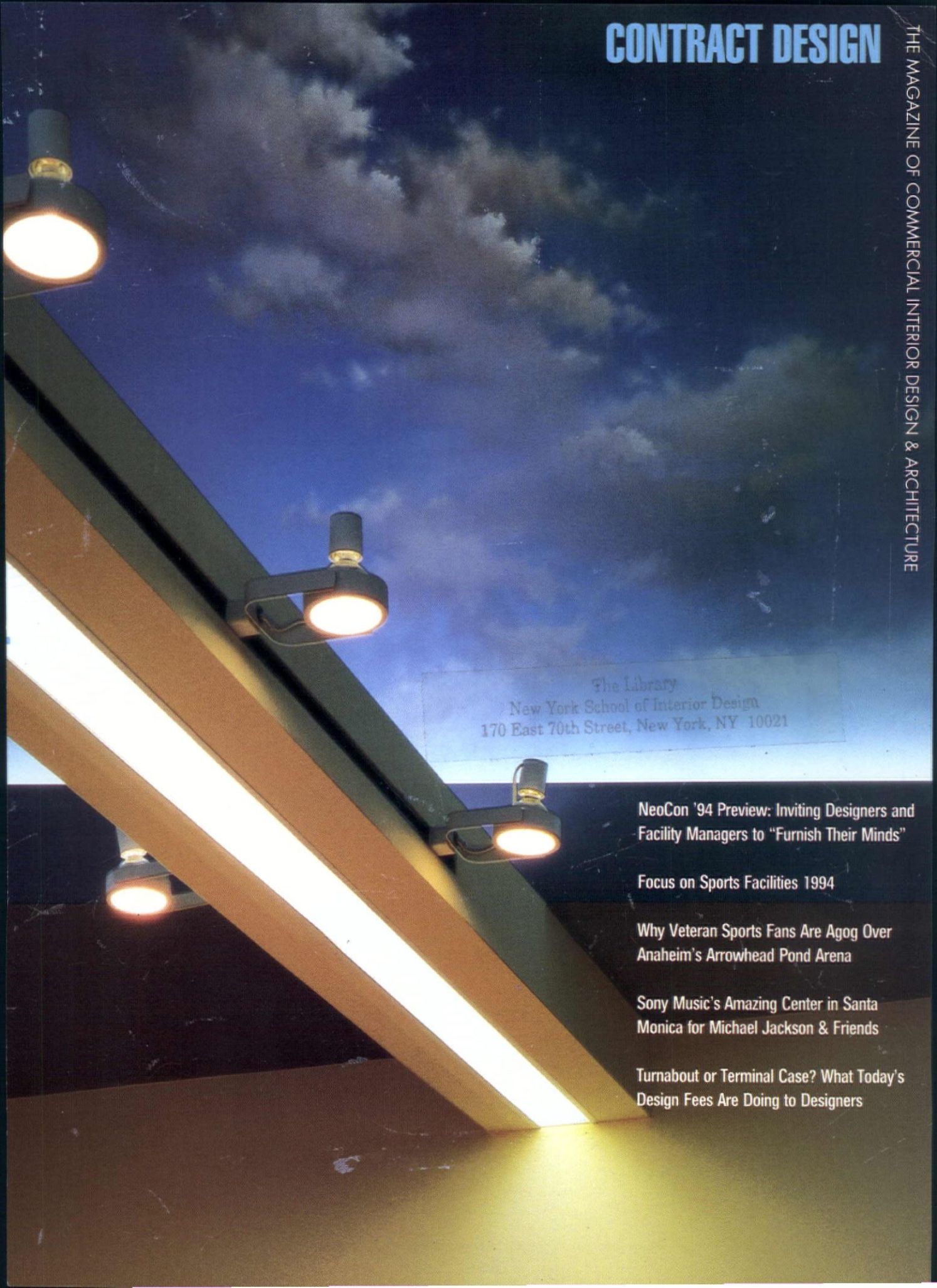


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NeoCon '94 Preview: Inviting Designers and Facility Managers to "Furnish Their Minds"

Focus on Sports Facilities 1994

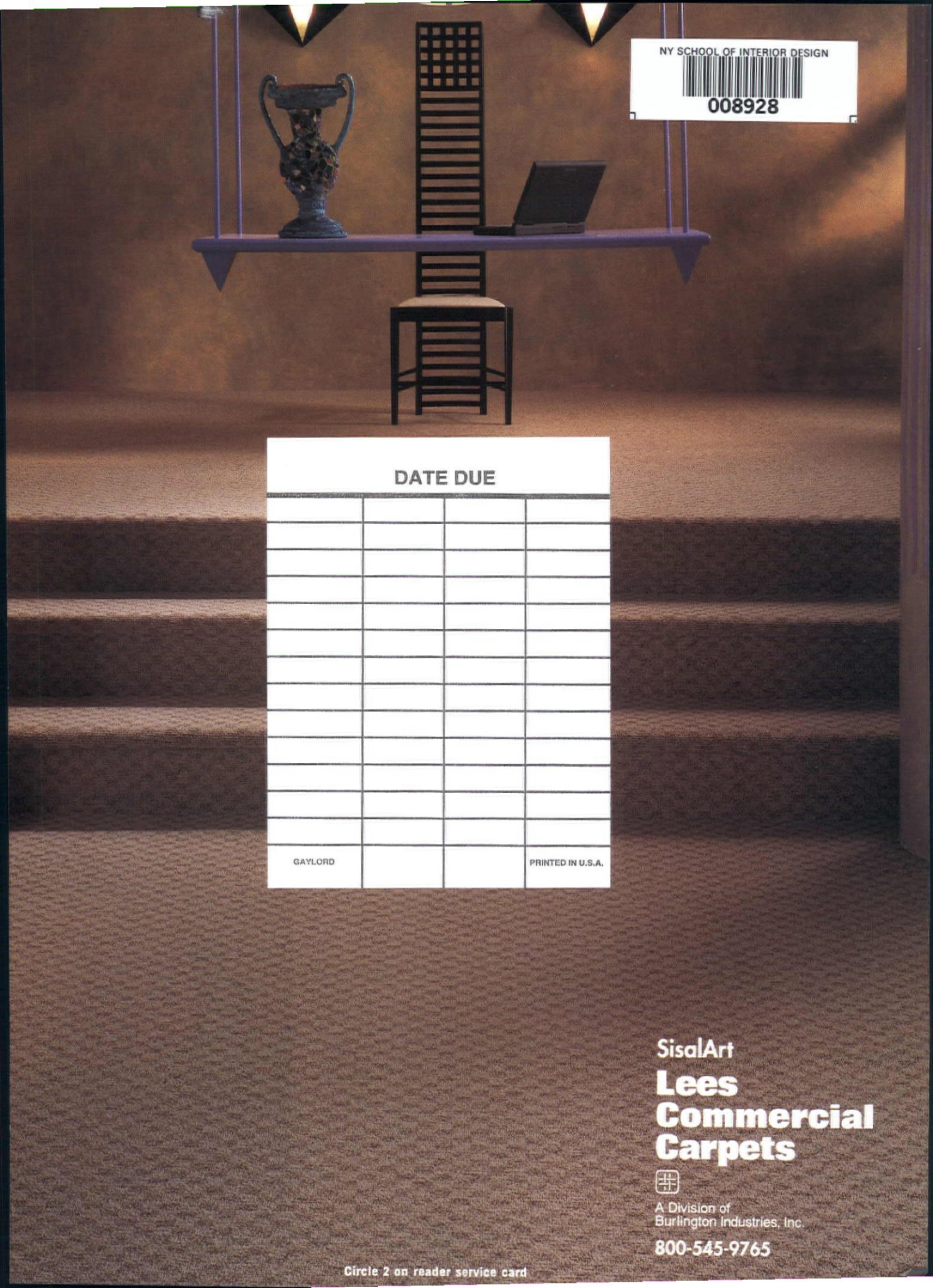
Why Veteran Sports Fans Are Agog Over Anaheim's Arrowhead Pond Arena

Sony Music's Amazing Center in Santa Monica for Michael Jackson & Friends

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THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

PRODUCT FOCUS

74 MANAGEMENT/PROFESSIONAL WORK STATIONS
A review of work stations that address the requirements of blurring organizational hierarchies while rewarding accomplishment.

78 ALL IN THE FAMILY
Allsteel takes its most recent seating line to task with the introduction of Tolleson II, designed by Tolleson Design.

80 SEX AND THE SINGLE STRIPE
ICF/Unika Vaev's Suzanne Tick orchestrates a meeting of the minds for Stripe Tease, a new, uncompromisingly modern look at color.

82 THE CHAIR WITH ESP
Steelcase's legendary Sensor® chair adds two significant options that may keep customers clamoring for more—right up to the year 2000.

DESIGN

84 MUSIC FOR YOUR EYES
Music becomes visible in the West Coast headquarters of Sony Music Entertainment in Santa Monica, Calif., designed by Steven Ehrlich, AIA and Pizzulli Associates.

90 REBEL SELL
Parisian in Birmingham, Ala., puts out the welcome mat to employees as only the Old South can—with a showplace headquarters designed by KPS Group Inc.

94 BLUE PLATE SPECIALTY
There's a method to the madness among the stacks of commercial china at Fish's Eddy in New York—and Kenneth H. Walker, FAIA is determined to get to the bottom of it.

98 TRADING SPACES
Old World Trading Company didn't want physical assets tying it down, but its new headquarters in Northbrook, Ill., designed by Prisco Serena Sturm, actually keeps employees happily in place.

102 ROOMS AT THE TOP
Odell Associates leaves Price Waterhouse up in the air in Charlotte, N.C., yet everyone's happy about it.

109 COVERING ALL THE BASES
First came Astroturf. Then came premium seating. Now, the changes overtaking the nation's sports facilities have put arenas and stadiums in a whole new architectural league.

112 JUST DUCKY
Professional hockey has not been the same since the Mighty Ducks landed in the new Arrowhead Pond of Anaheim, Calif., designed by HOK Sports.

118 MIRACLE ON 31ST TO 33RD STREETS
How does your Garden grow? Ellerbe Becket's dramatic reply can be seen in the $200-million renovation of New York's Madison Square Garden.

124 GOLD RUSH
For a degree in winning, the nation's top amateur athletes can attend the United States Olympic Training Center in Colorado Springs, Colo., designed by Lehman/Smith/Wiseman.

BUSINESS

128 BOOSTING DESIGN FEES
Clients and markets for design services say expertise and efficiency are more important than money—so why are designers struggling with plunging fees?

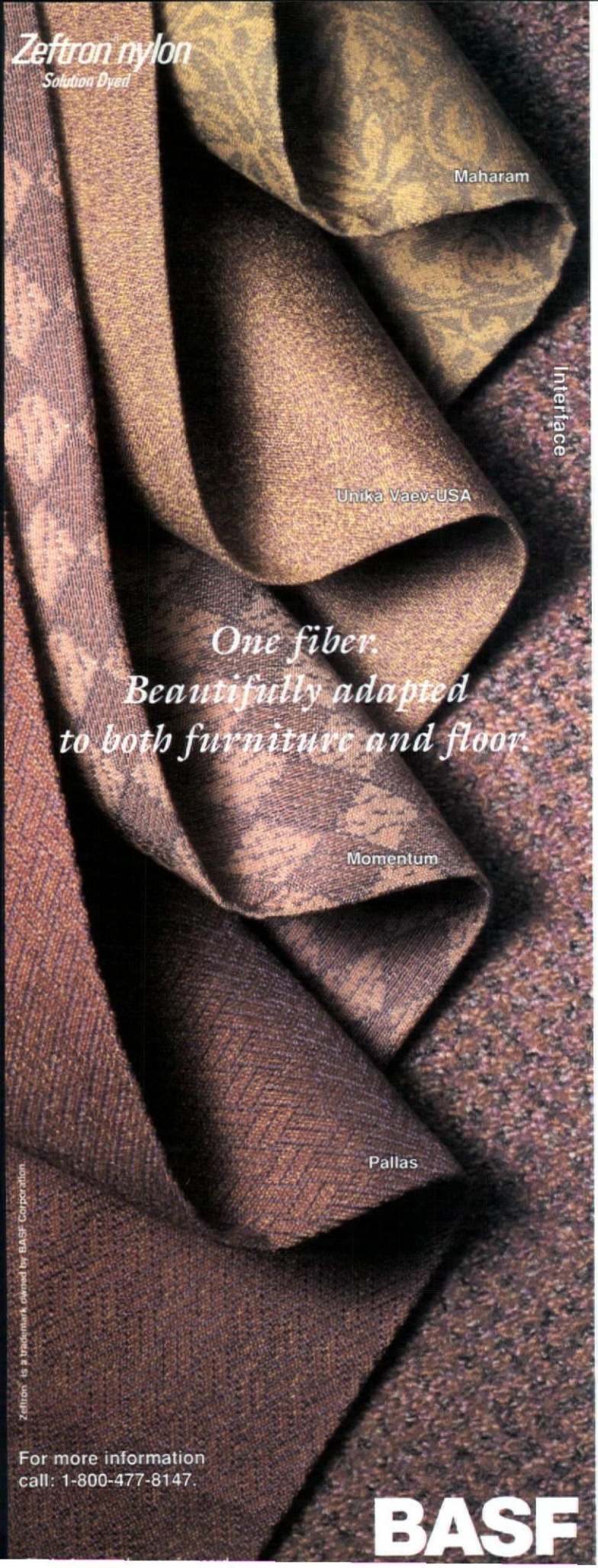
TECHNOLOGY

133 WORLD-CLASS PHONE BOOTH
As business rushes to teleconferences, designers are discovering the environments they create for this purpose are almost—yet not quite—normal.

DEPARTMENTS

8 EDITORIAL
12 TRENDS
22 MARKETPLACE: NEOCON 94 PREVIEW
137 BOOKSHELF
139 PROFESSIONAL LITERATURE
140 CLASSIFIEDS
142 PERSONALITIES
143 AD INDEX

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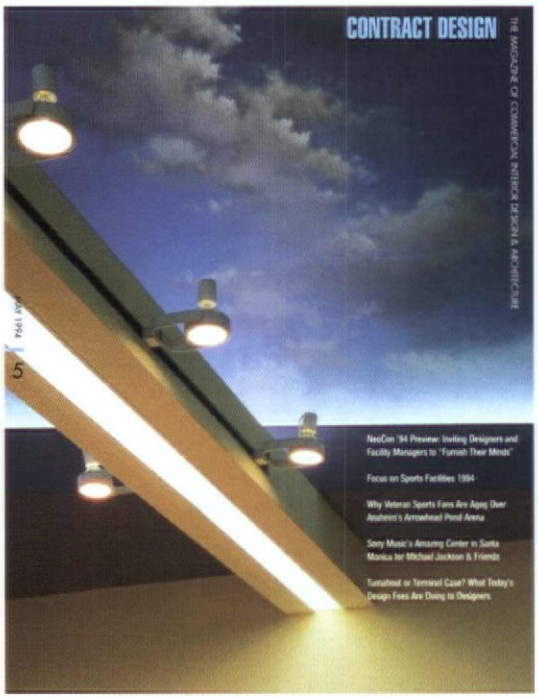
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EDITORIAL

It's Cheap—and It's No Good!

The business world may never recall the comedian W.C. Fields, who believed that what the world really needed was "a good, five-cent cigar," the way it will honor statistician W. Edwards Deming, a feisty champion of quality management in Japan and the United States who took his message from boardroom to boardroom until he died of cancer at age 93 in December 1993. Yet Fields had a point Dr. Deming would have happily acknowledged. The world will always welcome good, low-cost products. Unfortunately, the design community seems increasingly at odds with this basic fact of economic life. Every business day sees too many new interior design products coming to market with little to commend except low cost, all ready to be specified for too many new interior design installations in which the only thing that appears to matter is low cost. The design community has nothing to lose but its credibility by making a routine of me-toos, line extensions and general mediocrity.



Maybe it's unfair to expect good design at low cost. Does today's client want only function, pure and simple-minded? Does design get in the way of low cost? Let's look at some other contested markets in which quality has been kept high despite pressures to keep costs low.

What could be more readily available—and inherently boring—than a reliable, low-cost, compact family sedan? Ford offers the sturdy if unexciting Escort for $10,000. Saturn promotes its no-nonsense cars with sporty flair at no-haggle prices that run from about $12,000 to over $14,000. Good alternatives from Honda, Toyota and Volkswagen are also fighting for their share of young families. So what has Chrysler done to stand out in the crowd? It recently introduced the Dodge/Plymouth Neon, which not only outperforms rivals, but arrives in an exciting, original design that costs from $8,975 to $12,400. A Wall Street financial analyst predicts Neon will eat the competition for lunch.

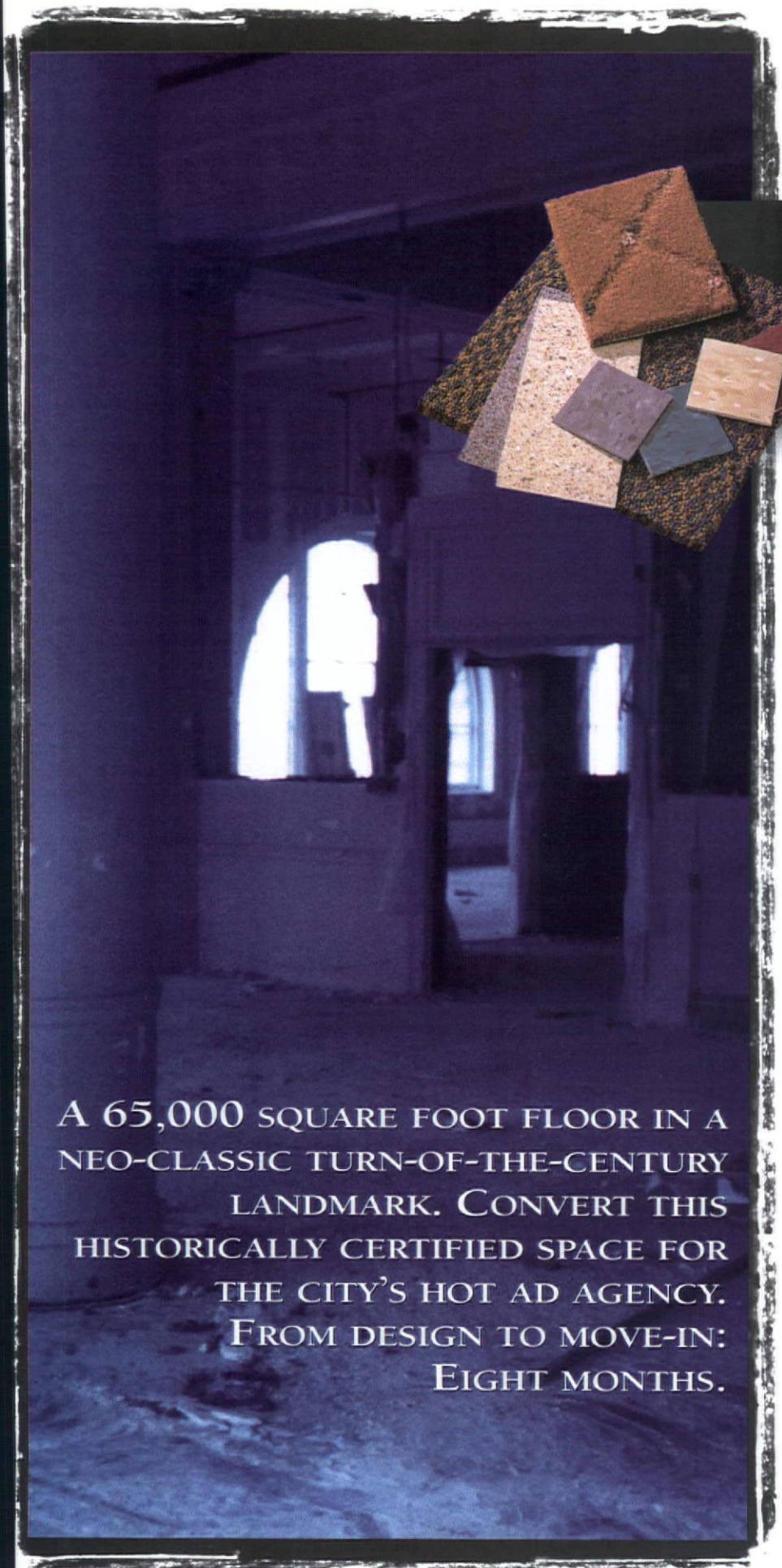
Stereophonic receivers are another business that is oversupplied with good choices for consumers, a classic "mature" market. That doesn't keep such manufacturers as Sony, Yamaha, Onkyo, Technics, Fisher, Sherwood or Kenwood from producing sets that are so well behaved, attractive and competitively priced that *Consumer Reports* recently told readers that they could buy almost any basic model from a leading maker and expect excellent performance. Perhaps no one is leading the pack at this point. But neither is anyone betraying loyal customers by letting quality slide. The fact is consumers can safely take anyone's black boxes home as long as they buy trusted brands.

Then there is the pain reliever market, which has just been awakened from its long nap by Procter & Gamble's radical entry, Aleve, a powerful anti-inflammatory drug that is the first true alternative to aspirins, acetaminophens, pseudoephedrines and ibuprofens in 10 years. What has happened up to now? Manufacturers of such distinctive brands as Tylenol, Advil and Sudafed have held and increased market share. Yet customers have fled from scores of other branded analgesics to private labels because they perceived little difference among them and bought on price instead.

It's scary to think what continued mediocrity, even under the duress of disinflation, could mean to interior design goods and services. We might upset existing clients who are accustomed to seeing better work—even as we turn away new ones, who would judge our results unimpressive. We might also give our lower-cost rivals an opening to steal our clients, since our efforts would no longer stand out. On the other hand, keeping quality high despite low prices and tight schedules will hone our competitive edge. We can reassure existing clients and inspire new ones. Better yet, we can rise above the tidal wave of uninspired work by demonstrating conclusively why the public needs design!

Roger Yee

Roger Yee
Editor-in-Chief



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Project Managers' Salaries on the Rise

Chicago - Project managers' salaries in design and construction firms have risen steadily in the past three years, according to the *1993 Project Management Survey* sponsored by the Association for Project Managers in Chicago. Many design and construction firms are operating with lean staffs, and downsizing has decimated junior staff—leaving senior personnel with higher workloads.

Experience levels of project managers have therefore increased during the time frame of the Association surveys. The median experience level of project managers now stands at 12 years, up from 11 in 1992 and only 8.5 in 1991. All figures are for non-principals/owners.

The complete *Survey* reports costs $25.00 plus $4.00 for shipping and handling, and may be purchased from the Association of Project Managers, 1227 West Wrightwood Avenue, Chicago, IL 60614, telephone (312) 472-1777, fax (312) 525-0444.

Now on Your VCR—Living: By Design

White Plains, N.Y. - When the going gets tough, designers can now get going on their VCRs by screening *Living: By Design*, a professionally produced video targeted at interior designers who specialize in the marketing of design services, whether for residential, corporate, institutional, retail or hospitality design. *Living: By Design* stresses the importance of interior design services in protecting the health, safety and welfare of the public, as well as the importance of utilizing the services of an NCIDQ certified designer. It was made possible by a grant from the Joel Polsky-Fixtures Furniture/IBD Foundation Endowment.

Designers are encouraged to show this video to potential clients to demonstrate the far-reaching scope of interior design and to highlight the ways in which interior design services can ensure that built environments are designed with the public's safety in mind.

Readers can obtain more information on *Living: By Design* by contacting NCIDQ, 50 Main Street, White Plains, NY 10606-1920, telephone (914) 948-9100.

AlliedSignal and Chicago Athenaeum on "The Face of Design"

Chicago - The inspiring power and mystique of the mask will be invoked in an innovative, international design exhibit sponsored by AlliedSignal Fibers, Petersberg, Va., and the Chicago Athenaeum. "The Face of Design" will be housed at the AlliedSignal Fibers showroom at Chicago's Merchandise Mart during NeoCon 94. Leading designers from around the world have been invited to participate by creating original masks representing their interpretations of the exhibit theme.

"Because designers thrive on creativity, and one of the most expressive aspects of life is the human face, this seemed like the perfect fit," commented Barbara Gattone, an AlliedSignal Fibers commercial manager. Each participating designer has been provided with materials produced by AlliedSignal Fibers which represent many of the essential elements that go into the manufacture of carpet, including yarn, staple fiber, polymer chips and griege goods measuring 27 in. x 31 in. Other materials have also been supplied by AlliedSignal Fibers to supplement the carpet elements.

NeoCon attendees are invited to face the masks at the AlliedSignal Fibers showroom in Merchandise Mart space 10-130, June 13-15, 1994.

Commissions and Awards

Odell Associates, Charlotte, N.C., has received an Honorable Mention Award from the Boston Society of Architects and the New England Healthcare Assembly for the design of Shriners Hospital for Crippled Children Burns Institute, currently under construction in Boston.

Construction has begun on the new five-star, 400-room Peninsula Hotel Complex on the Chaophraya River in Bangkok, Thailand. The 40-story hotel is designed by **Brennan Beer Gorman/Architects**, New York, in conjunction with **Tandem Architects,** Bangkok.

Business Interiors, an Irving, Texas, office furniture dealer, has earned the Steelcase Founders Award for dealer leadership, partnership and cooperation from Steelcase, Grand Rapids, Mich.

The 1993 Marketing Achievement Award, the highest honor of the Society of Marketing Professional Services, Alexandria, Va., was presented to the late **Bill Hankinson,** a founder and former national president of SMPS.

C. Bradley Cronk, of Perkins Eastman & Partners, New York, will study production techniques of Alvar Aalto furniture in Finland, while **Geovanny Osorio**, of William A. Hall Partnership, New York, will visit sites and cities of great architectural significance in four European countries through the AIA New York Chapter's James Stewardson Traveling Fellowships.

David Weatherford Interiors and **David Weatherford Antiques and Interiors** received two Awards of Excellence from the Washington State Chapter of the American Society of Interiors Designers, Seattle.

Bridge Information Systems, Inc. has commissioned **Mackey Mitchell Associates**, St. Louis, Mo., to provide planning services for a 100,000-sq. ft. headquarters in St. Louis.

The ISID College of Fellows **Interior Design Educator's Grant Competition** is now accepting applications. The annual $2500 grant is presented to the applicant best meeting ISID College of Fellows criteria for a research project. The entry deadline has been extended to June 1, 1994. Applications are available by writing to Jack Levin, FISID, Dean, College of Fellows, 317 North Las Palmas, Los Angeles, CA 90004 or call (213) 744-1313.

The Center for Health Design announces a new program to encourage, fund and promote meaningful research that advances the science of health care design. For information and application materials, contact Debra J. Levin, executive vice president, The Center for Health Design, 4550 Alhambra Way, Martinez, CA 945530-4406, telephone (510) 370-0345.

Graphic designer **Michael Donovan**, a principal of Donovan & Green, and architect **Neil Frankel**, a principal of Perkins & Will, both in New York, are designing a showroom for Wilkahn, Inc. in Chicago's Merchandise Mart, space 1035.

The Orlando, Fla. office of **Hansen Lind Meyer Inc.** has designed the 965,000-sq. ft., $132-million Orange County Courthouse complex in Orlando.

Moore Ruble Yudell, Santa Monica, Calif., has won a competition for the Maryland Center for Performing Arts, a $97-million facility for the University of Maryland's College Park campus.

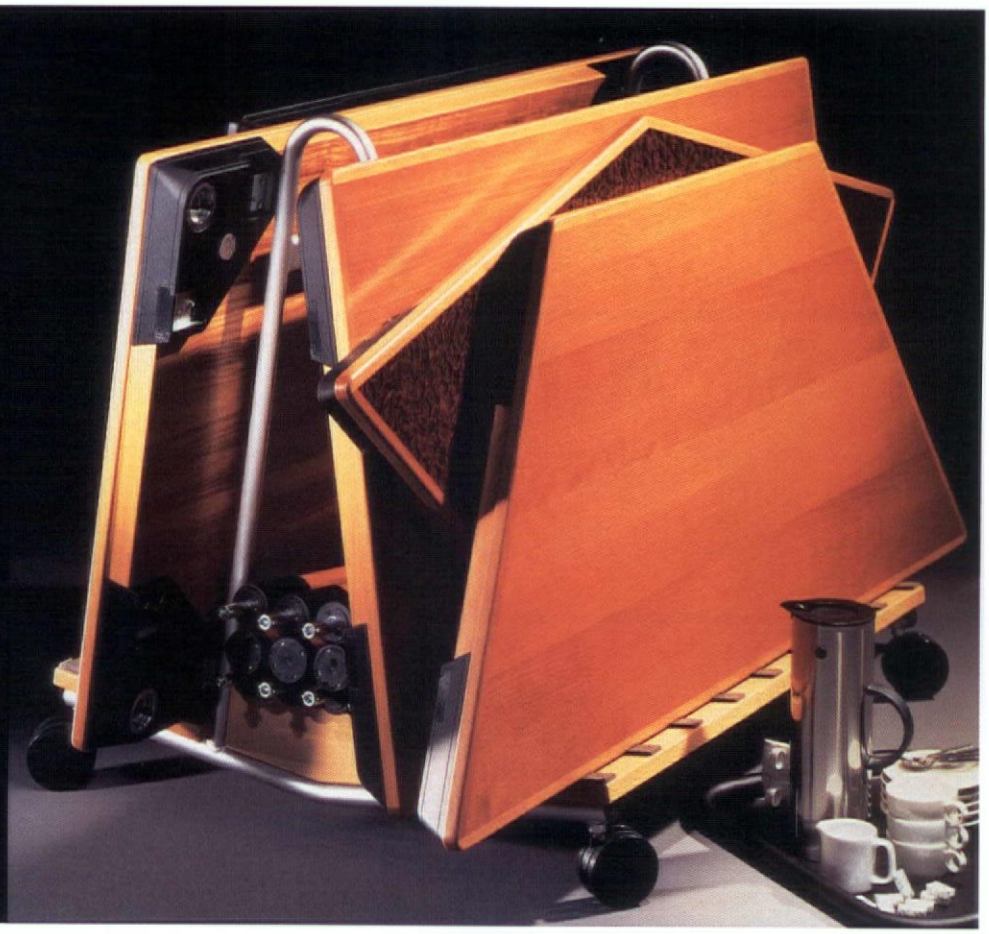
Seiji Ozawa Hall, a new, 1,180-seat concert hall on the grounds of Tanglewood, the Boston Symphony Orchestra's summer home in Lenox, Mass., is nearing completion with architecture by **William Rawn Associates.**

People in the News

Wilkahn, Inc., New York, has named **Michael J. Benigno** to be vice president of sales and distribution for North America.

Liminality, with offices in Washington, D.C., and Los Angeles, is pleased to announce the addition of **Susan Turnbull** to the firm.

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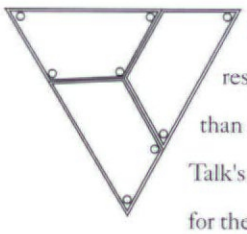
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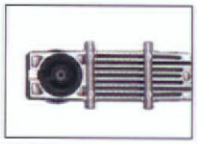
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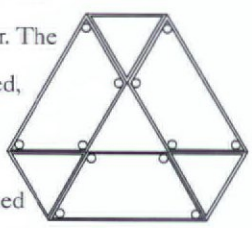


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TRENDS

Lauren E. Wadsworth has joined CRSS Architects, Inc., as senior associate for regional business development in the Washington, D.C. office, while **Dwight G. Rozier** has been appointed senior planner for the firm in the Houston office.

The Los Angeles office of Langdon Wilson & Associates welcomes **Roy A. Reel** to its interior design staff, according to Asad M. Khan, partner-in-charge.

Kann & Associates, a Baltimore architecture firm, has named the following principals: **Jonathan E. McGowan**, AIA; **Geoffrey H. Glazer**, AIA; **Roger L. Katzenberg**, AIA; and **David J. Miller**.

Steve Brayton has been named vice president of sales and marketing at Paul Brayton Designs, High Point, N.C.

Taylor & Associates Architects, Newport Beach, Calif., has promoted **Neal Rinella** to principal of the firm.

Michael Love is the new president of Vecta, Grand Prairie, Texas, succeeding **James C. Welch**, who becomes chief executive officer.

The American Institute of Architects, Washington, D.C., is pleased to announce the appointment of **Philip Schreiner**, Hon. AIA to the newly created position of vice president of member communications.

Brayton International, High Point, N.C., has made the following promotions: **Michael Shield** to vice president of design and development for Brayton and Health Design; **Lisa Clark** to vice president of marketing; and **Suzan Kaufman** to vice president/general manager of Health Design.

John E. Smith has been named vice president of manufacturing for Crossville Ceramics, Crossville, Tenn.

Philadelphia's AI-FIVE, Inc. co-founder and partner **Conrad F. Strabone**, AIA has been inducted into the Rotary Club of Philadelphia.

The Hillier Group, Princeton, N.J., welcomes the following: **Michael Trojansky**, AIA, Healthcare/ Research and Development Studio; **John J. LoVerde**, director of Computer Graphic Systems; **Ronald C. Weston**, AIA, Corporate Studio; **Mark Ferrer**, AIA, project architect in the Research and Development Studio; **John F. Bosio**, environmental graphic designer; **John Conroy**, senior designer, Corporate Studio; **Karen Lalli**, strategic master plans and programming; **Susan Strenchock Quinion**; **Elizabeth A. Garvey**, executive secretary to J. Robert Hillier, FAIA, chairman, CEO and president.

DesignTex, Woodside, N.Y., has appointed **Christine L. Neskar** to be sales representative in Canada at 9 Coe Drive, Ajax, Ontario, Canada L1T3H9, telephone (905) 686-9818.

Jeff Kornstein, CPA, has joined the New York office of Mancini Duffy as director of finance, and Erik Sletteland has joined the New Jersey office as vice president, business development.

William Butterfield Wolpert, AIA has been installed as the 1994 president of Pasadena & Foothill Chapter of the American Institute of Architects. He is principal and architect of Stewart/Romberger & Associates, Los Angeles.

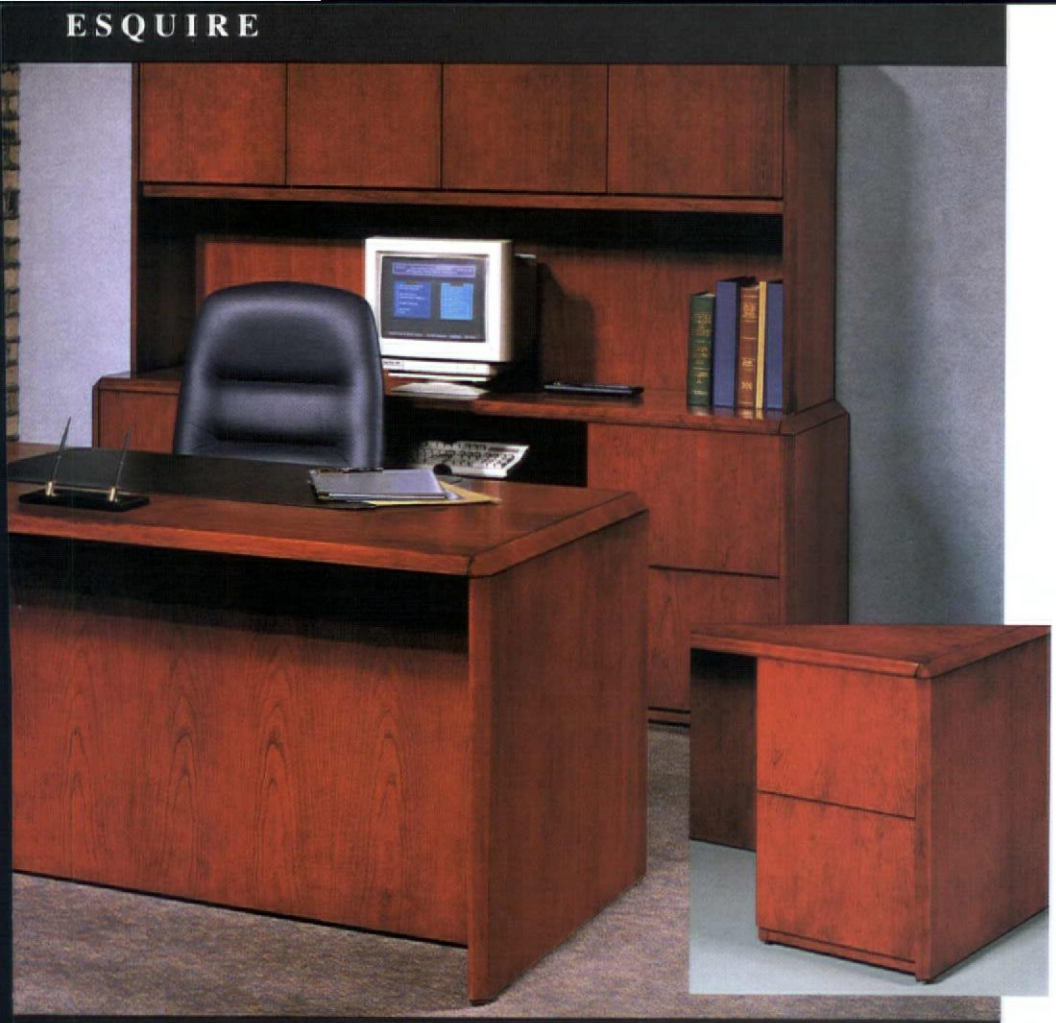
William Jay Hartman, AIA has been appointed vice president and director of design for Smith Hinchman & Grylls Associates, Inc., Detroit, Mich.

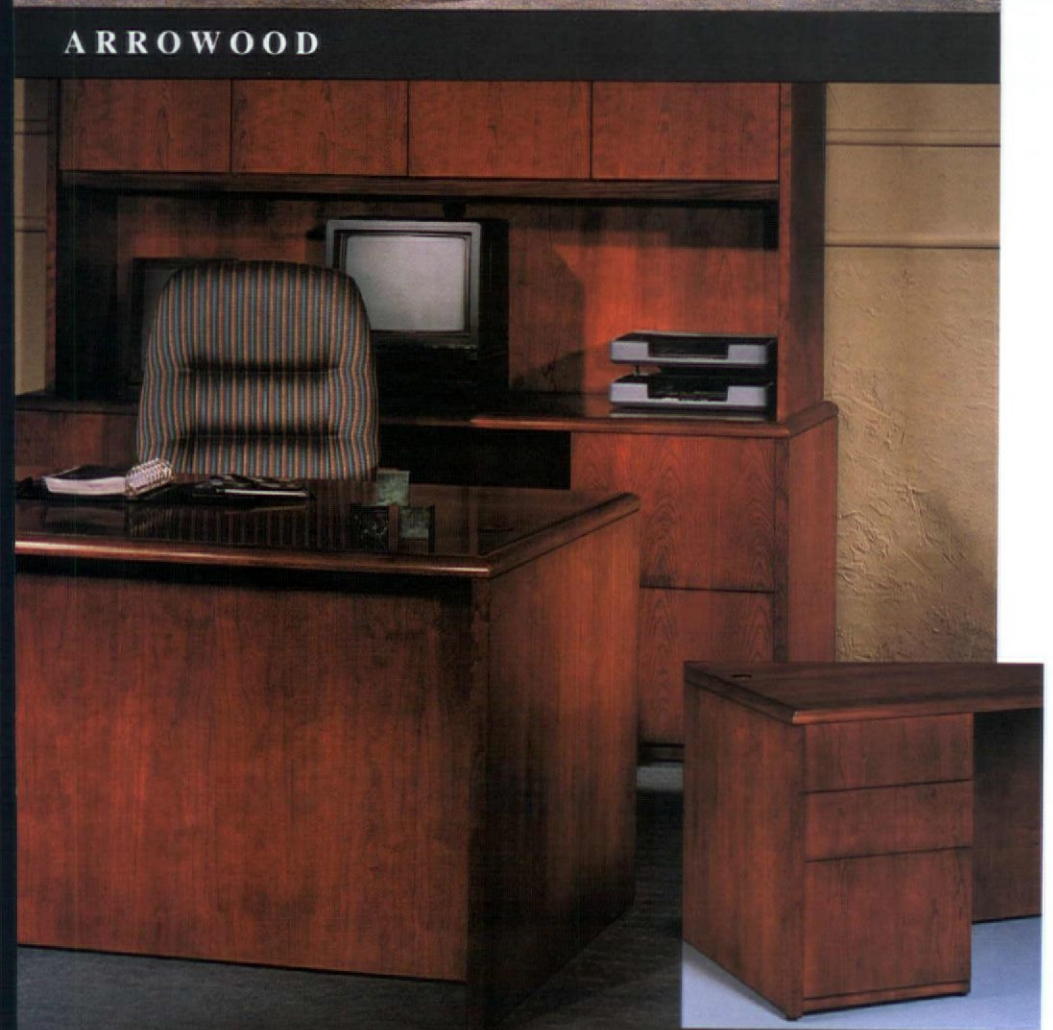
Dauphin North America, Fairfield, N.J., has appointed the following: **Nicholas Bayvel** as CEO, **Peter Greene** as vice president, marketing, and **Carl Newman** as director of operations.

Wilsonart, Temple, Texas, has named **Todd Vogelsinger** manager, marketing communications, and **Alison DeMartino** manager of public relations.

Harch Design Group of Costa Mesa, Calif., is pleased to announce the appointment of **Rick McCormack** and **Sam Hatch** to partnership and co-vice presidency.

Metropolitan Furniture, Burlingame, Calif., welcomes **Lewis Epstein** to its research and devel-





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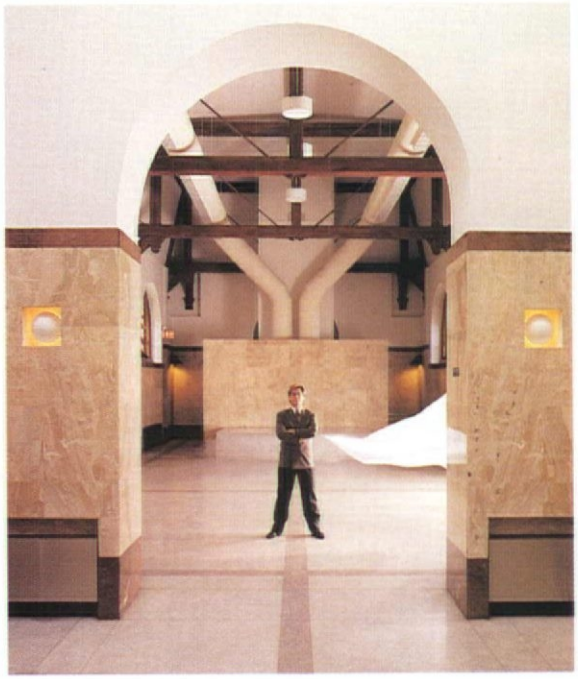
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opment of conferencing applications, and **Michael Cebry** and **Scott Dorsey** as Central and Wes-tern regional managers, re-spectively in Chicago and Los Angeles, as announced by **Frank Merlotti, Jr.**, president and CEO.

Business Briefings

Dauphin, a European manufacturer of ergonomic seating, has acquired **Charvoz-Dauphin**, its North American distributor, in Fairfield, N.J., to be renamed **Dauphin North America.**

M2L, New York, has been selected to distribute the Acerbis Collection, formerly distributed by Atelier International.

Robert J. Firneis, RA, has established the architectural office of **Robert J. Firneis Architect**, 61-67 77th Street, Middle Village, NY 11379, days (718) 899-0888, evenings (718) 397-5010.

David Numark, a 14-year veteran of the carpet industry, has formed **Concorde Flooring Systems**, a commercial floorcovering dealership, in New York. Concorde will provide architects, designers, facility managers and end users with a comprehensive floorcovering project management service. The firm's new offices are located at 444 Park Ave. South, New York, NY 10016; (212) 685-1300.

BASF Corporation, Parsippany, N.J., and **AlliedSignal Inc.**, Morris Township, N.J., have ended talks to create a joint venture of their textile and carpet fibers businesses.

Dallas, Texas-based **BodyBilt Seating, Inc.** announced the release of a new computerized owner's manual called the On-Line User's Guide.

Gretchen Bellinger, Cohoes, N.Y., has contributed the Bellinger Levi jacket, which pays homage to the crane, to the **DIFFA Collection Tour**, a wearable art collection for DIFFA sponsored by Neiman Marcus and Levi Strauss & Company.

Sandy & Babcock Inc. requests that all correspondence to its San Francisco office be sent to: 1349 Larkin Street, San Francisco, CA 94109-4717.

Corporate Interiors, Newton, Mass., was recently recognized as the largest dealer in New England for **Haworth, Inc.**, Holland, Mich.

The American Society of Interior Designers has published "ASID University: Education by Design," a course guide listing more than 200 professional development courses available from ASID. For information, write ASID University, 608 Massachusetts Ave., NE, Washington, DC 20002-6006; telephone (202) 546-3480, fax (202) 546-3240. **Design Marketing Success**, a comprehensive professional development program, will be launched by the **ASID Educational Foundation** in 18 cities this June to help designers convert more leads from ASID's national referral service to new clients and more business. For information, contact ASID deputy executive director Michael Alin at (202) 546-3480. **The American Institute of Architects**, Washington, D.C., has endorsed the "Smoke-Free Environment Act," H.R. 3434, supporting a prohibition of smoking in public and commercial places unless they are separately ventilated.

Lightolier Inc., Secaucus, N.J., will consolidate the bulk of its U.S. operations in a new facility at the company's manufacturing site in Fall River, Mass., with other operations to continue in Secaucus.

Coming Events

April 15–June 30: Engaging Places, drawings of townscapes by Maurice Childs, AIA, Robert Library, Amherst College, Amherst, MA; (617) 262-4354.

May 8-10: Color Marketing Group Spring 1994 Conference, Sheraton New York Hotel & Towers, New York; (609) 987-1202.

May 13-16: American Institute of Architects National Convention and Design Expo '94, Los Angeles Convention Center, Los Angeles; (202) 626-7395.

May 14-17: NADI, The Visual Marketing and Store Design Show, Jacobs K. Javits Convention Center, New York; (800) 272-SHOW.

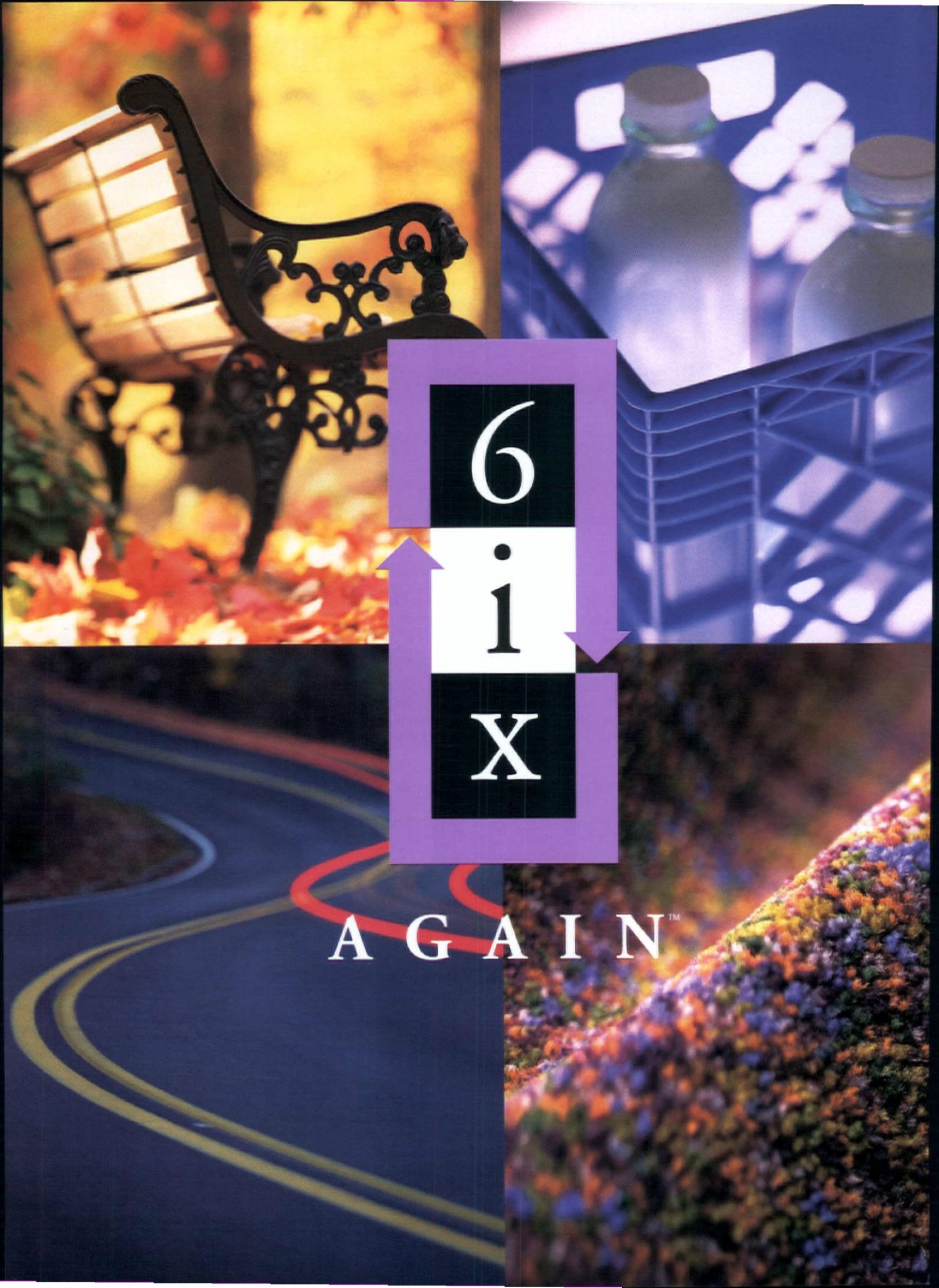
May 14-18: 75th Annual Restaurant, Hotel-Motel Show, McCormick Place, Chicago; (312) 853-2525.

May 15-18: International Contemporary Furniture Fair, Jacob K. Javits Convention Center, New York; (800) 272-SHOW.

May 15-18: American Consulting Engineers Council's 1994 Annual Convention, Partners in Excellence, Disney's Yacht and Beach Club Resorts, Orlando, FL; (202) 347-7474.

May 18-20: The Conference for Architects & Contract Interior Designers, GE Lighting Institute, Cleveland, Ohio; (800) 255-1200.

May 19-20: Managing Project Teams, Association for Project Managers Symposium, Sheraton Suites O'Hare Airport Hotel, Chicago; (312) 472-1777.


6
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6ix Again.™ Once again, we're demonstrating the superiority of BASF Nylon 6ix.™

When we decided to implement a nationwide recycling program for qualified carpets made of BASF Nylon 6ix, we added a twist that makes our program the most comprehensive in the industry.

In addition to the proposed recycling solutions that turn old carpet into park benches, road filler, molded plastics — or anything else society needs — we patented a process that allows us to turn old BASF Nylon 6ix carpet fibers into new nylon carpet fibers.

The core strengths of BASF Nylon 6ix.

The options of our recycling program reflect BASF's commitment to the environment. And the technological superiority of BASF Nylon 6ix — the core strength of all our Zeftron® nylon yarn systems.

From a recycling standpoint, BASF Nylon 6ix offers plenty of advantages over other nylon types. It is the most efficient carpet nylon for recycling, producing less waste in the process. And in the end, it can be turned into a variety of valuable products — or some of the most beautiful carpet yarns on the face of the earth.

A nationwide carpet recycling program.

Beginning February 1, 1994, BASF is implementing a nationwide carpet recycling program for all qualified commercial carpets sold after that date.

Because we're as interested as you are in ensuring that carpets made of BASF fibers are put to the best possible use in the end — whether it's in a park bench or on somebody's living room floor. That's something to keep in mind when you're specifying carpet.

For more information about BASF's 6ix Again Recycling Program, call 1-800-477-8147.

6ix Again
A recycling program with all the options.

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TRENDS

May 26-28: SIDIM, 6th Edition, Montréal International Interior Design Show, Place Bonaventure, Montréal, Canada; (514) 273-4030.

June 2-5: The International Furnishings and Design Association 34th Annual International Conference, Hyatt Regency, Minneapolis, MN; (800) 727-5202.

June 9-12: Window Fashions National Expo, Sheraton Hotel & Towers, Chicago; (612) 239-1544.

June 12-17: The 44th Annual International Design Conference, Design and Human Bodies, Aspen Institute, Aspen, CO; (303) 925-8495.

June 13-15: NeoCon 94 & The Buildings Show, Merchandise Mart, Chicago; (312) 527-4141.

June 15-July 15: Design Legacies, A Tribute to Designers Lost to AIDS, Gallery 91, New York; contact Scot Simon (212) 620-0954.

June 19-21: Montréal Furniture Market, Place Bonaventure, Montréal, Québec, Canada; (514) 866-3631.

June 19-22: Building Owners & Managers Association International, San Diego Convention Center, San Diego; (202) 408-2689.

June 20-23: A/E/C Systems '94, Washington Convention Center, Washington, DC; (800) 451-1196.

June 21-23: Autodesk Expo '94, Washington Convention Center, Washington, DC; (415) 332-2344 ext. 8720.

June 22: Virtual Design '94, Conference and exhibit in conjunction with A/E/C Systems '94, Washington Convention Center, Washington, DC; contact Sharon Price (800) 343-5718 or (203) 665-0153.

June 22-25: International Tile & Stone Exposition, Anaheim Convention Center, Anaheim, CA; (407) 747-9400 or (800) 881-9400.

June 24: Design Pride '94, Lesbian and Gay Design Conference, Great Hall of Cooper Union, New York; contact John Buscarello (212) 982-7680.

June 24-26: 38th Construction Specifications Institute Convention and Exhibit, Moscone South, San Francisco; (703) 684-0300.

July 12-15: 1994 National Office Products Association Annual Convention & Exhibit, Las Vegas Convention Center, Las Vegas; (800) 542-NOPA or (703) 549-9040.

July 15-16: Designfest '94, Orange County Convention Center, Orlando, FL; (800) 678-9490.

August 7-11: IESNA 1994 Annual Conference on Lighting, Doral Resort & Country Club, Miami; contact Valerie Landers (212) 248-5000, ext. 117.

August 16-18: Yarn Fair International/CAD Expo '94, Sheraton New York Hotel & Tower, New York; (212) 683-7520.

August 24-27: The Society for Marketing Professional Services National Marketing Conference, keynote speaker Tom Peters, Fairmont Hotel, Chicago; call Nicole Rodgers (800) 292-7677.

August 24-28: The 1994 American Society of Interior Designers National Conference, San Antonio Convention Hall, San Antonio, TX; contact Jayne Katz (202) 546-3480 or write ASID, 608 Massachusetts Avenue, NE, Washington, DC 20002-6006.

August 25-28: International Woodworking Machinery and Furniture Supply Fair USA, Georgia World Congress Center, Atlanta; (404) 246-0608.

September 27-29: InterPlan, The New Designer's Saturday, Jacob K. Javits Convention Center, New York; (212) 626-2224, -2537 or (516) 725-2745.

September 27-October 2: CERSAIE 1994, Bolgna Fairgrounds, Bolgna, Italy; contact Italian Tile Center, Italian Trade Commission (212) 980-1500.

October 5-6: Design New York, Decoration and Design Building, New York; (212) 759-8814.

October 11-13: International Trimmings Expo, Sheraton New York Hotel & Towers, New York; (212) 683-7520.

October 20-25: Orgatec '94, International Office Trade Fair, Cologne, Germany; contact German Chamber of Commerce (212) 974-8835/36/37.

October 28-30: 47th Annual Decorating Products Show, McCormick Place, Chicago; contact NDPA Show Management (800) 737-0107.

November 17-20: Seventh Symposium on Healthcare Design, "The Healthcare Design Curriculum for the Next Century," New York Marriott Hotel, New York; (510) 370-0345.

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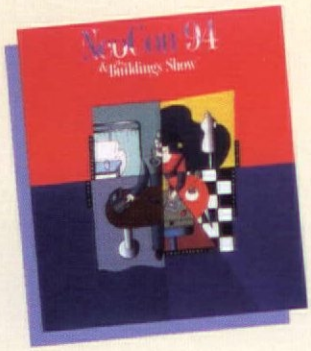


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MARKETPLACE



NeoCon 1994

The Merchandise Mart opens its doors to designers and related professionals attending its "world's fair" for facilities planning, design and management

Chicago - Yes, NeoCon® 94 and its allied event, The Buildings Show™, are once again bigger than before—if architects, interior designers and related professionals have the time and fortitude to find out. Every year the Merchandise Mart expands the scope of NeoCon, the nation's largest exposition of commercial and institutional furnishings, with new programs to attract attendees. In 1994, the event constitutes 500 product exhibits, 105 CEU-accredited seminars and 11 associated conferences, held with the endorsement of 21 participating organizations. For those who need further inducement, there are a Casino night, two keynote sessions and such special events and displays as The Best of NeoCon Awards, Citizen Office, a Design Resource Center and even a Comprehensive Job Search.

The heart of NeoCon and The Buildings Show continues to be the introduction of new interior furnishings and building products at some 370 showrooms and 130 temporary displays. More than 200 exhibitors introduced new products at NeoCon 93 before an audience of 31,000 visitors from 50 states and 82 countries, and the Merchandise Mart expects a similarly strong showing this year. For visitors with time and money, NeoCon's educational conference, NeoBuild™ 94, has exceeded even last year's generous offering of 72 CEU-accredited seminars with an all-new curriculum in specialty facilities design, professional development and communications, facilities technologies, facilities management and facilities construction and renovation. Again, fees will be charged for seminar registrants and for CEUs granted.

The Exposition and General Sessions are still free, as are many of the social events and awards presentations. And there will be other innovations making their debut. Not only is NeoCon opening its doors to business consumers from small to medium-sized companies, but it will also welcome residential furnishings and accessories to the venue—through a Specialty Products for Contract Exhibition of award-winning residential products for commercial use, and the residential furnishings showrooms at the Merchandise Mart. Readers may obtain more information or register for NeoCon 94 by calling (800) 680-4636, extension 300.

KEYNOTE SESSIONS, SOCIAL EVENTS AND AWARDS PRESENTATIONS NEOCON 94

MONDAY, JUNE 13

8:30 a.m.
Holiday Inn Mart Plaza Ballroom
The Renovation of the Kennedy Library
Edwin Schlossberg

7:00 p.m. to Midnight
Midnight Affair
Field Museum of Natural History
Proceeds from the purchase of Gold Circle Tables support research in commercial interior design through the IBD Foundation. For more information or tickets, contact IBD at 312/467-1950.

TUESDAY, JUNE 14

8:00 a.m.
Best of NeoCon Awards: Presentation and Breakfast
Holiday Inn Mart Plaza Ballroom
Sponsored by Facilities Design & Management magazine.
Keynote address: The Journey Toward the Next Millennium: Doing Business Through the '90s,
Edward D. Barlow, Jr.

8:00 p.m.
Casino Night
Navy Pier
The evening's winner will be the NEWH Scholarship Fund.Tickets are a $25 donation which includes: hors d'oeuvres, entertainment and dancing; see the registration page to purchase.

WEDNESDAY, JUNE 15

7:30 a.m.
Tenant and Exhibitor Breakfast
Holiday Inn Mart Plaza Ballroom
Executives from The Mart will be on-hand to recognize your support of NeoCon 94 and The Buildings Show. For more information or tickets, call 312/527-7934.

NEOBUILD™ 94 EDUCATIONAL CONFERENCE NEOCON® 94 AND THE BUILDINGS SHOW™

MONDAY, JUNE 13

10:00 a.m.
SPECIALTY FACILITIES DESIGN: Workplaces of the Future
Roger Fritz, Leadership By Design, St. Louis, Beth Harmon-Vaughan, IBD, HNTB Corporation, Kansas City, MO
Jonathan Peck, Alternative Futures Associates, Washington, DC

10:00 a.m.
SPECIALTY FACILITIES DESIGN: From Past to Future: Children's Memorial Medical Center: 1975-2010
Dewey Schultz, AIA, Children's Memorial Medical Center, Chicago

10:00 a.m.
SPECIALTY FACILITIES DESIGN: Really, Really Retail
A. Josephine Carmen, Jay Scott Nordsten, AIA, Carmen Nordsten, Igonda Design, Los Angeles

10:00 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: How the Federal Government Buys Design Services
Lawrence W. Vanderburgh, IFMA, BOMI, Facility Transitions, Columbia, MD

10:00 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Did I Really Say That?
Karen T. Guenther, FIBD, Karen Guenther Associates, Squantum, MA

10:00 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Interactive Asset Management
Regan A. Kelly, Erik Ronningen, Crossroads Services, Mamaroneck, NY

10:00 a.m.
FACILITIES MANAGEMENT: Creating Corporate Value Through Real Estate & Workplace Design
Roger McFarland, AIA, Perkins & Will, Chicago, Tom Mills, Conseco Companies, Carmel, IN, Richard C. Page, Jr., LaSalle Partners, Chicago

10:00 a.m.
FACILITIES CONSTRUCTION & RENOVATION: Effective Risk Allocation in the Construction Contract
Stanley P. Sklar, Esq., Pretzel & Stouffer, Chartered, Chicago

1:00 p.m.
SPECIALTY FACILITIES DESIGN: Understanding the Office of the Future
Richard Duffy, Herman Miller, Inc., Zeeland, MI

1:00 p.m.
SPECIALTY FACILITIES DESIGN: Architecture and Interior Design of the Future Patient Unit: An Integrated Approach
Linda Kulka, Chris Liakakos, Hansen Lind Meyer, Chicago

1:00 p.m.
SPECIALTY FACILITIES DESIGN: Phipps Plaza: A Case Study
Henry W. Spiker, AIA, Thompson, Ventulett, Stain-back & Associates, Atlanta

1:00 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Successfully Selling in a World with Too Many Designers and Too Many Dealers!
Jeffrey M. Hamer, Asset Direction, Inc., Oak Park, CA

1:00 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Let's Invent a Different Answer
John C. Olvera, AIBD, Lynn R. Smith, ASID, IBD, IDEC, Winthrop University, Department of Art & Design, Rock Hill, SC

1:00 p.m.
FACILITIES MANAGEMENT: CAFM Implementation for Facilities Management
Lawrence W. Vanderburgh, IFMA, BOMI, Facility Transitions, Columbia, MD

1:00 p.m.
FACILITIES MANAGEMENT: Facilities Management Outsourcing: Rightsizing Corporate Facilities& Real Estate Management
Gerald M. Hubbard, Fellow, IFMA, The Museum of Science and Industry, Chicago

1:00 p.m.
FACILITIES CONSTRUCTION & RENOVATION: Cost Containment Through Effective Construction Management
Michael Bitner, John R. Spittler, PE, Project Management Associates, Inc., Orlando, FL

2:30 p.m
SPECIALTY FACILITIES DESIGN: People Power: The Organizational Fuel of the Future
Charles J. Saylor, The Knoll Group, Grand Rapids, MI

2:30 p.m.
SPECIALTY FACILITIES DESIGN: Planning the 21st-Century Hospital
Jeffrey S. Mark, AIA, Herman Smith Associates/Coopers & Lybrand, Chicago

2:30 p.m.
SPECIALTY FACILITIES DESIGN: Shopping Center Renovation: Enhancing What You Have
Robert Tindall, AIA, The Callison Partnership, Ltd., Seattle

2:30 p.m.
SPECIALTY FACILITIES DESIGN: Restoration and Rehabilitation: A Developing Specialty
Cynthia P. Kracauer, AIA, Theo H.M. Prudon, AIA, Swanke Hayden Connell, New York

2:30 p.m.
FACILITIES TECHNOLOGIES: Neon in the '90s
Peter Perszyk, Derse Exhibits, Milwaukee

2:30 p.m.
FACILITIES MANAGEMENT: Innovative Space Planning Concepts
Vivian Loftness, AIA, IFMA, Carnegie Mellon University, Pittsburgh

2:30 p.m.
FACILITIES MANAGEMENT: The Living Lab: An Experiment in Workstation Design
Judy Douglas, IFMA, Lisa Michaels, Freddie Mac, McLean, VA

2:30 p.m.
FACILITIES CONSTRUCTION & RENOVATION: The Professional Approach to Estimating for the '90s
Roland Ferrera, Colin Parkes, Lehrer McGovern, Bovis, Inc., New York

4:00 p.m.
SPECIALTY FACILITIES DESIGN: Office Environments for Gold Collar Workers
Peter Hoyt, AIA, John Mudgett, CUH2A, Princeton, NJ

4:00 p.m.
SPECIALTY FACILITIES DESIGN: Cutting-Edge Concepts in Design for the Aging
Moderator: Daniel J. Cinelli, AIA, OWP&P Architects, Inc., Deerfield, IL; Margaret Cervantes, OWP&P Architects, Inc., Chicago, Timothy Johnson, Monte Levinson, Presbyterian Homes, Evanston, IL

4:00 p.m.
SPECIALTY FACILITIES DESIGN: Guidelines for Retail Development of Historic Buildings
Linda S. Fisher, IDEC, IFMA, Allied ASID, Oklahoma State University, Stillwater, OK

4:00 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Successfu l Dealer Strategies for a Down-Sizing World
Hilary J. Luckenbaugh, IBD, Alan Whitson, B. Alan Whitson Company, Inc., Newport Beach, CA

4:00 p.m.
FACILITIES TECHNOLOGIES: Disaster Recovery Planning
John M. Stagl, Inrecon, Northbrook, IL

4:00 p.m.
FACILITIES TECHNOLOGIES: Profitable Technology in the New (Competitive!) World
Jeffrey M. Hamer, Asset Direction, Inc., Oak Park, CA

4:00 p.m.
FACILITIES MANAGEMENT: Outsourcing: Before, During & After
Robert D. Vrancken, Ph.D., Grand Valley State University, Grand Rapids, MI

4:00 p.m.
FACILITIES MANAGEMENT: Developing an Infrastructure Master Plan
Theodore B. Stout, IFMA, Resource Sciences Associates, Chappaqua, NY

TUESDAY, JUNE 14

8:30 a.m.
SPECIALTY FACILITIES DESIGN: Designing Privately Owned & Operated Educational Training & Conference Facilities
Debra Lehman-Smith, AIA, IBD, IFMAW
Kenneth Wiseman, AIA, Lehman-Smith/Wiseman & Associates, Washington, DC

8:30 a.m.
SPECIALTY FACILITIES DESIGN: Design for Children
Betty Caldwell, Ph.D., University of Arkansas, Little Rock, AR; Harry Loucks, Arkansas Children's Hospital, Little Rock, AR; Christopher Murray, The Children's Furniture Company, Baltimore

8:30 a.m.
SPECIALTY FACILITIES DESIGN: Interpretations of Products...A Candid Assessment
Moderator: Nancy Clark, Rosemont Purchasing, Chicago
Panelists: Neil Locke, Rosemont Purchasing, Chicago; Paul Richmond, Richmond Textiles, Chicago; Arthur Sager, F. Schumacher & Co., New York; Ariane Steinbeck, The Gettys Group, Inc., Chicago

8:30 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: The Designer-Customer Communications Gap
Frederick J. Schmidt, The Environments Group, Chicago

8:30 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Strategies for Successful Communication
Mary Ann Kellerman, Ph.D., Allied, ASID, Southeast Missouri State University, Cape Girardeau, MO

8:30 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Implementing CAFM/CADD Standards with Vendors: Ensuring the Integrity of Your Mission Critical Facility Data
Sture A. Linden, IFMA, Resource Sciences Associates, Chappaqua, NY

8:30 a.m.
FACILITIES TECHNOLOGIES: Developments in Commercial Building Security
Steve Nelson, Honeywell, Inc., Minneapolis

8:30 a.m.
FACILITIES CONSTRUCTION & RENOVATION: Environmental Auditing for Building Owners & Managers
Joseph Horowitz, CBS, Inc., New York

10:00 a.m.
SPECIALTY FACILITIES DESIGN: Psychoneuroimmunology: Winning Workplace Design
Millicent Gappell, Delineations, Los Angeles

10:00 a.m.
SPECIALTY FACILITIES DESIGN: Environmental Standards for Healthcare Interiors
Cris Coe, SEGD, Debbrah Larsen, ASID, HKS, Inc., Dallas; Linda Sugalski, MD Anderson Cancer Center, Houston

10:00 a.m.
SPECIALTY FACILITIES DESIGN: Hospitality Challenges: Gaming, Riverboats, Casinos
Moderator: Tanya Scott, Scott Global Enterprises, Barrington Hills, IL
Panelists: Dan Azark, Hyatt Development, Chicago; Terrence Dougall, Dougall Design, Los Angeles; Ron Kollar, Smith Casino Advisory, Philadelphia; David Zadikoff, Cornerstone Management & Consulting, Inc., Highland Park, IL

10:00 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Putting Projects First: TQM for Design Firms
Kyle V. Davy, AIA, Advanced Management Institute, Berkeley, CA

10:00 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Improving Slide Presentation Communications
Rick Focke, IBD, The Kling Lindquist Partnership, Inc., Philadelphia

10:00 a.m.
FACILITIES TECHNOLOGIES: New Facility Management Approach to the Construction Process
John A. Bernaden, Johnson Controls, Milwaukee

10:00 a.m.
FACILITIES MANAGEMENT: The Future of FM Technology
Eric Teicholz, IFMA, Graphic Systems, Inc., Cambridge, MA

10:00 a.m.
FACILITIES MANAGEMENT: Understanding & Dealing With Indoor Air Quality Issues
Michael Price, National Coalition on Indoor Air Quality, Washington, DC

11:00 a.m.-1:00 p.m.
SPECIALTY FACILITIES DESIGN: Furniture Manufacturing: Developing Textiles to Meet Customer Needs
Moderator: Alan Zimmerman, Radley Resources, Inc., Westfield, NJ
Panelists: Catherine Bragdon, Herman Miller, Inc., Zeeland, MI; Joyce Bromberg, Steelcase, Inc., Grand Rapids, MI; Diane Castellan, Gottschalk & Ash International, Toronto, ON; Elizabeth Collins, Haworth, Inc., Holland, MI; Kirsten Cook, Milliken & Co., La Grange, GA; Christine Ring, Kimball International, Jasper, IN; Jacqueline Sargent, Teknion Furniture Systems, Downsview, ON; Mike Stewart, Haworth, Inc., Holland, MI; Nora S. Yocke, Allsteel, Inc., Aurora, IL

1:00 p.m.
SPECIALTY FACILITIES DESIGN: The Smart Healthcare 3-D Software
Joe Czarnecky, Concepts by Midmark, Versailles, OH

1:00 p.m.
SPECIALTY FACILITIES DESIGN: The Hotel Inspection Process: What Designers/Suppliers Need To Know
Moderator: Sharyl Hess, SJH Manufacturers' Reps., Chicago
Panelists: Josette Constantino, AAA, Heathrow, FL; Peter Dangerfield, Hotel Nikko Chicago, Chicago; Markie Rhoads, Best Western International, Phoenix, AZ; Alice Wisel, Mobil Travel Guide, Skokie, IL

1:00 p.m.
SPECIALTY FACILITIES DESIGN: New Trends in School Design
William Brubaker, Perkins & Will, Chicago

1:00 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Dealers 2000 A.D.: Strategies for Bringing Your Dealership into the New Century
Jim Kane, Haworth, Inc., Holland, MI

1:00 p.m.
FACILITIES TECHNOLOGIES: Trading Rooms: Architecture, Technology, Integration
Maurizio Morgantini, ICS Design, Milan, Italy

1:00 p.m.
FACILITIES MANAGEMENT: Computer-Aided Facilities Management
Charles Reeder, Reeder Consulting Group, Los Angeles

1:00 p.m.
FACILITIES CONSTRUCTION & RENOVATION: Team Building in Project Management
Cindy V. Beacham Edwards, IBD, Bell Atlantic/VPI & SU, Blacksburg, VA

1:00 p.m.
FACILITIES CONSTRUCTION & RENOVATION: Managing Your Roofing Investment
William R. Steinmetz, Jr., Midland Engineering Company, South Bend, IN

2:30 p.m.
SPECIALTY FACILITIES DESIGN: Office 2000: A Potpourri of Technology, Design & Ergonomics
Dr. Leonard B. Kruk, Proformix, Whitehouse Station, NJ

2:30 p.m.
SPECIALTY FACILITIES DESIGN: Technical Considerations in Surface Design for Hospitality
Patricia Ann Rodemann, IBD, Allied, ASID, George Rusincovitch, Borden Decorating Products Group, Columbus, OH

2:30 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Designing for Learning Organizations
Betty Hase, ASID, IBD, Sue Mims, EDRA, Herman Miller, Inc., Zeeland, MI

2:30 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Interior Design Experience
Buie Harwood, FIDEC, Allied, ASID & IBD, Virginia Commonwealth University, Richmond, VA; Dianne Jackman, FIDC, FIDEC, IFMA; Ronald M. Veitch, FIDC, FIDEC, University of Manitoba, Winnipeg, MB

2:30 p.m.
FACILITIES TECHNOLOGIES: The "Intelligent Workplace"
Volker Hartkopf, IFMA, Carnegie Mellon University, Pittsburgh

MARKETPLACE

2:30 p.m.
FACILITIES MANAGEMENT: Partnering for Improved Project Quality
John R. Davies, Davies Associates, Pittsburgh

2:30 p.m.
FACILITIES MANAGEMENT: Re-engineering the Facility Management Function
Michael Nootens, ABM Engineering Services, Chicago

2:30 p.m.
FACILITIES CONSTRUCTION & RENOVATION: The Phaseout of CFCs
Earl M. Clark, Du Pont Fluoro-Chemicals Lab, Wilmington, DE

4:00 p.m.
SPECIALTY FACILITIES DESIGN: The History of a Corporate Relocation
Dennis D. Kamp, Catherine Neumann, IBD, Debra Woodward, ASID, IFMA, American Family Insurance, Madison, WI

4:00 p.m.
SPECIALTY FACILITIES DESIGN: Deciphering Healthcare Facility Design Research
Janet R. Carpman, Ph.D., Carpman Grant Associates, Ann Arbor, MI

4:00 p.m.
SPECIALTY FACILITIES DESIGN: Design Issues for a Hidden Population: Children with Special Needs
Cindy V. Beacham Edwards, IBD, Bell-Atlantic/VPI & SU, Blacksburg, VA

4:00 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Specification Writing for Interior Designers
Janet E. Diercks, AIA, CSI, Architects' First Source, Atlanta

4:00 p.m.
FACILITIES MANAGEMENT: Facilities Information Management Systems
Robert E. Olson, Jr., AIA, IFMA, LS3P Architects, Ltd., Charleston, SC

4:00 p.m.
FACILITIES MANAGEMENT: Outsourcing Without Risk
Vincent Elliott, IFMA, Elliott Affiliates, Ltd., Baltimore

4:00 p.m.
CONSTRUCTION MANAGEMENT & COST ESTIMATING: Building Facades: Common Problems and Cures
Daniel A. Cuoco, Robert J. Nacheman, Theodore D. Sherman, AIA, Lev Zetlin Associates, New York

4:00 p.m.
FACILITIES CONSTRUCTION & RENOVATION: Integration of the Americans with Disabilities Act & Existing Facilities
Gerald J. Morgan, Assoc., AIA, University of Missouri, Columbia, MO

WEDNESDAY, JUNE 15

8:30 a.m.
SPECIALTY FACILITIES DESIGN: Hoteling: A New Concept in Office Dynamics & Efficiencies
Gerald L. Driemer, Driemer-Pieper & Associates, St. Louis; Tom McHugh, AIA, Brady/McHugh Architects, Philadelphia; Brian Wengenroth, KPMG Peat Marwick, Radnor, PA

8:30 a.m.
SPECIALTY FACILITIES DESIGN: Design for Change: The Flexible Healthcare Facility
Victoria Baker, ASID, Henningson, Durham & Richardson, Inc., Alexandria, VA; Ruth G. Kopanski, RN, Healthcare Support Office, Norfolk, VA

8:30 a.m.
SPECIALTY FACILITIES DESIGN: Education: An Expanding Construction Market
Paul Abramson, Intelligence for Education, Larchmont, NY

8:30 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: The Anatomy Behind Ergonomics
Cynthia Lear, P.T., Sandra J. Pomeroy, P.T., Miami Valley Hospital, Dayton, OH

8:30 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Possessions: The Power of the Object
Joy Monice Malnar, AIA, Loyola University Chicago, Chicago

8:30 a.m.
FACILITIES TECHNOLOGIES: Integration of Intelligent Building Systems from the Boiler Room to the Board Room
John D. Petze, Teletrol Systems, Inc., Manchester, NH

8:30 a.m.
FACILITIES MANAGEMENT: Building the Facility Team: Learning to Work & Produce Together
Martha Whitaker, Hellmuth, Obata and Kassabaum, Inc., St. Louis

8:30 a.m.
FACILITIES CONSTRUCTION & RENOVATION: You Can Have It All: Low-Cost, Fast-Track, High-Quality Design & Construction
Priscilla A. Blohm, Catherine M. Johnson, IFMA, Johnson°Blohm Associates, Houston

10:00 a.m.
SPECIALTY FACILITIES DESIGN: The Lighthouse Headquarters: A National Model of Accessibility for the Visually Impaired
Howard Brandston, H.M. Brandston & Partners, Inc., New York; Steven M. Goldberg, FAIA, Jan Keane, AIA, Mitchell/Giurgola Architects, New York; Alan Lewis, Ferris State University, Big Rapids, MI; Roger Whitehouse, Whitehouse & Co., New York

10:00 a.m.
SPECIALTY FACILITIES DESIGN: Investment-Wise Design for Hospitals
Jerry Kline, Geri Larson, ASID, Bonnie Zielinski, Ford & Earl Associates, Inc., Troy, MI

10:00 a.m.
SPECIALTY FACILITIES DESIGN: Letting Light into the Nineties
Stephen Knapp, Artist, Worcester, MA

10:00 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Practical Forecasting Techniques for the Office Furniture Industry
William C. Isenberg, Isenberg Research, Grand Rapids, MI; Dr. James M. Leiman, Market Opinion Research, Farmington Hills, MI; Donna L. Parolini, International Business Development, Grand Rapids, MI

10:00 a.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Color & Materials Forecasting
Merle Lindby-Young, Merle Lindby-Young Associates, Bartonville, TX

10:00 a.m.
FACILITIES MANAGEMENT: Facilities for Post-Consumer Recycling in Office Buildings
Adam Saling, City of San Diego, Waste Management Department, San Diego

10:00 a.m.
FACILITIES MANAGEMENT: CAFM's Economic Value Added
Susan Mosby, IBD, IFMA, Calcara Duffendack, Foss Manlove, Inc., Kansas City, MO

10:00 a.m.
FACILITIES CONSTRUCTION & RENOVATION: Successful Renovation on a Limited Budget
James A. Sinsheimer, AIA, Tishman West Companies, Los Angeles

1:00 p.m.
SPECIALTY FACILITIES DESIGN: Finding a Path Through the Minefield: Designing Accessible Work Environments
Susan Carter, IFMA, BOMA, Carter and Company, Wellesley, MA
better accommodate their needs.

1:00 p.m.
SPECIALTY FACILITIES DESIGN: Healthcare Wayfinding and the ADA
Steve Neumann, SEGD, The Design Office of Steve Neumann & Friends, Houston

1:00 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS New Business Development for the Small Design Firm and Freelance Designer
Naomi J. Rozan, Comprehensive Search, Riverdale, NY

1:00 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Enhancing the Relationship Between Facility Managers & Furniture Dealers
Jerry Y. Burin, Suzanne Carney, The John Buck Company, Chicago; Richard D. Pederson, Asset Comprehension Services, Riverside, IL

1:00 p.m.
FACILITIES TECHNOLOGIES: Application of Structured Cabling Systems to Building Automation Systems
Les A. Baxter, John H. Kee, AT&T Bell Laboratories, Middletown, NJ

1:00 p.m.
FACILITIES MANAGEMENT: Facility Design: A Context for Corporate Success
David A. Goldberg, PHH US Mortgage Corporation, Mt. Laurel, NJ
William G. Krebs, IFMA, Jeffrey N. Morgan, AIA, Interspace Incorporated, Philadelphia, R. Mitchell Shiles, AIA, Hooper Shiles Architects, Berwyn, PA

1:00 p.m.
FACILITIES MANAGEMENT: Facilities Strategic Planning
Michael J. Fuller, IFMA, Chrysler Corporation, Grosse Pointe Woods, MI

1:00 p.m.
FACILITIES MANAGEMENT: Evaluating Performance Through an FM Audit
Martha Whitaker, Hellmuth, Obata and Kassabaum, Inc., St. Louis

2:30 p.m.
SPECIALTY FACILITIES DESIGN: Yesterday to Tomorrow: How to Comply with New Technologies Without Completely Replacing Current Assets

2:30 p.m.
SPECIALTY FACILITIES DESIGN: Designing for Children in a World of Adult-Oriented Facilities
James Barnard, Playscapes, Inc., Madison, WI

2:30 p.m.
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: Interiors Resource Libraries: A Key Role in the Design Process
Stephanie P. Belcher, Steven W. Clem, Thompson, Ventulett, Stainback & Assoc.,Atlanta

2:30 p.m
PROFESSIONAL DEVELOPMENT & COMMUNICATIONS: The Interior Designer & Professional Liability
Randal I. Ritter, Ritter Insurance Agency, Nashville, TN

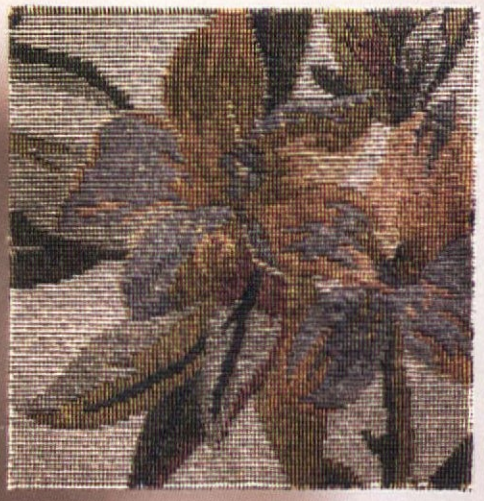
2:30 p.m.
FACILITIES TECHNOLOGIES: Profiting from Energy-Efficient Design & Maintenance
Jared Blum, Polyisocyanurate Insulation Manufacturers Association (PIMA), Washington, DC

2:30 p.m.
FACILITIES TECHNOLOGIES: How To Avoid or Correct Common Acoustical Problems
Arthur P. Barkman, Interior Acoustics Inc, Somerville, NJ

2:30 p.m.
FACILITIES MANAGEMENT: HVAC System Cleaning & Decontamination
Doug Groen, ASHRAE, VacSystem Industries, Apple Valley, MN

2:30 p.m.
FACILITIES CONSTRUCTION & RENOVATION: Implications of Upcoming Ergonomics Legislation in the Workplace
Rajendra Paul, Haworth, Inc., Holland, MI





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Stephanie Kirkpatrick Greene
Vice President, Director of Interior Design
Niles Bolton Associates, Atlanta



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Of course, beauty doesn't mean much if it wears out. That's why we've made Bombay from 100% Monsanto Ultron V.I.P. nylon. It has a multi-level loop construction that adds depth and texture, as well as making it extremely durable. In fact, we're so sure it'll last, we'll back it with a ten-year wear warranty. (Wouldn't it be nice if marriages came with one of those?)



Just call 1-800-633-0468 or your sales representative for a closer look at Bombay and our other beautiful carpets. Remember, they'll look great. And, unlike marriages, they're guaranteed to last.

MASLAND
CONTRACT



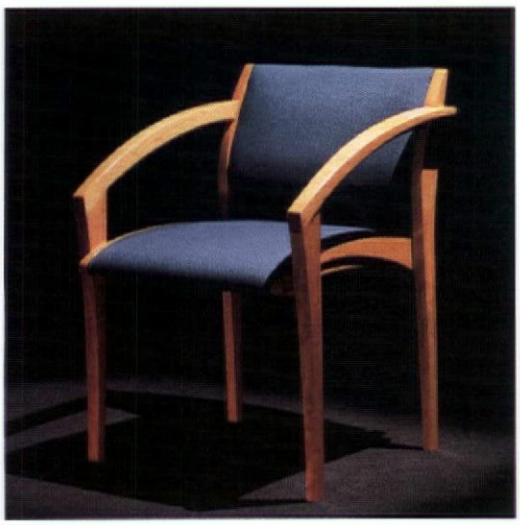
Circle 17 on reader service card.

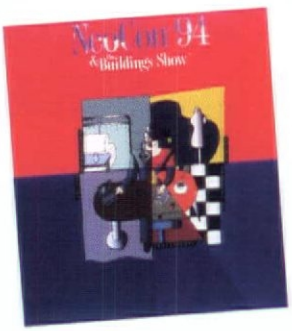
FLOOR 3

MARKETPLACE

Halcon proudly introduces 13 seating designs. Emphasis has been placed on the pull-up side chair throughout the introduction, and the aim has been to create products compatible with Halcon's casegoods offerings. As in the past, Halcon called on the talents of outside designers. Shown here is Chair WB021.
Showroom No. 336

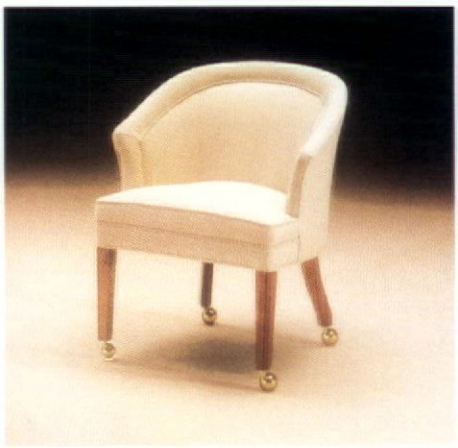
Circle No. 238

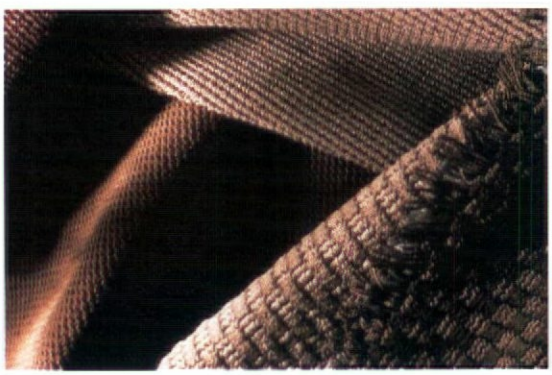




Harden Contract will showcase its Party Chair among a complete selection of upholstered seating for contract and hospitality markets this NeoCon. The chair features tapered legs and tight back upholstery with traditional welting. Brass hooded, dual wheel casters are standard and it is available in fabric or leather.
Showroom No. 3-124

Circle No. 239





The Harbinger Company will debut Adirondack and Champlain fabrics at NeoCon. Adirondack features simple elegance with a clean, clear basketweave pattern. Champlain is a sophisticated, sisal-like stripe. Both are available in 14 colorways.
Showroom No. 377

Circle No. 154

In keeping with its rich tradition of quality, Girsberger introduces the Pronto. This sophisticated, ergonomically correct office chair adapts to its user's specific needs. Pronto's seat and backrest adjust independently of each other. With synchronized adjustment, the seat and backrest follow the user's movement simultaneously and dynamically, locking into any desired position.
Showroom No. 306

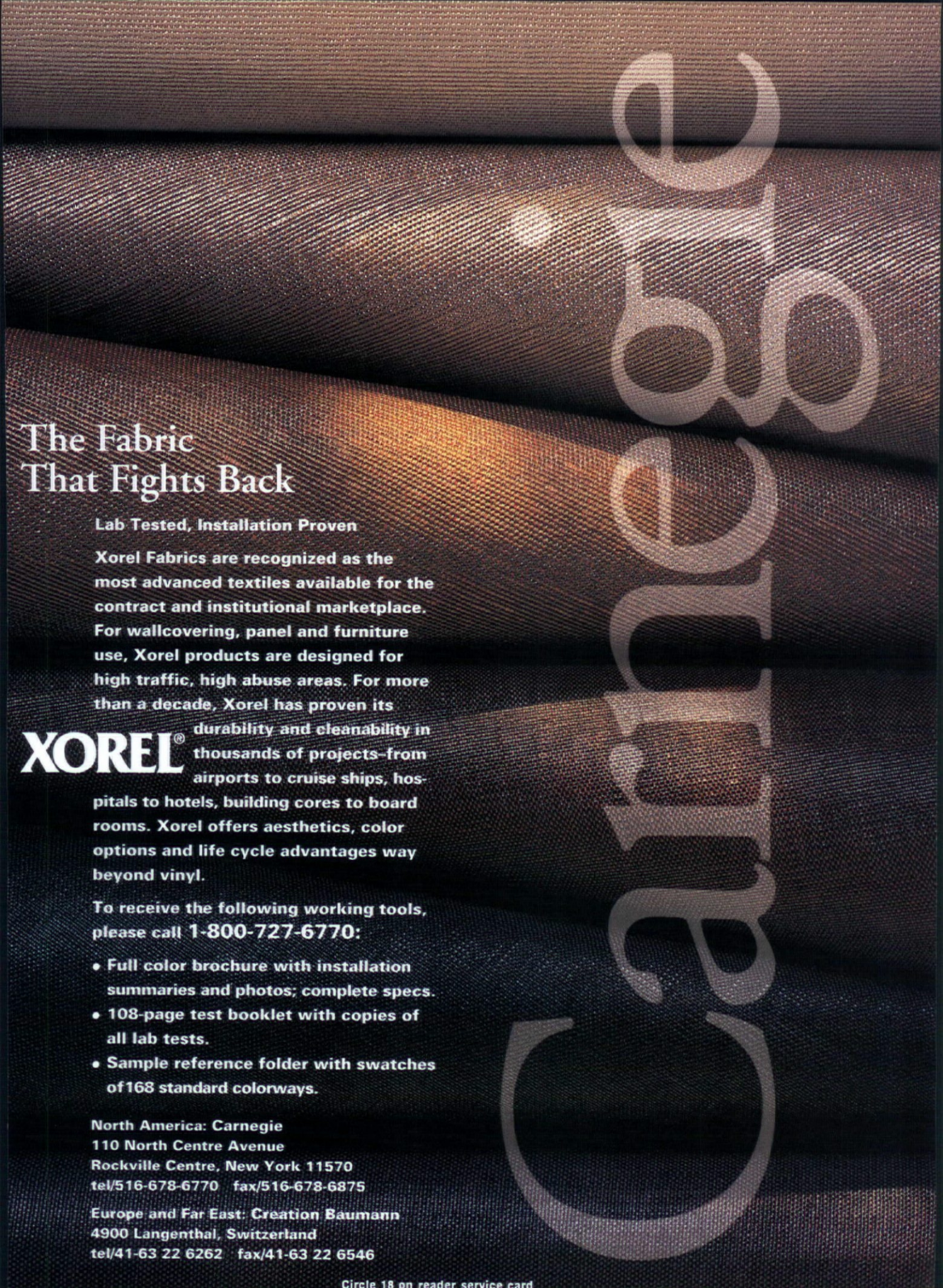
Circle No. 241





The Classic Collection by LUI Corporation offers designers a classic line of furnishings to meet every office requirement. Offered in a choice of brand-name laminates, Classic Collection suits executive suites and the general office. The series includes a range of desk sizes, credenzas, storage cabinets, accessories and more.
Showroom No. 340

Circle No. 235



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tel/41-63 22 6262 fax/41-63 22 6546

Circle 18 on reader service card

FLOOR 3

MARKETPLACE

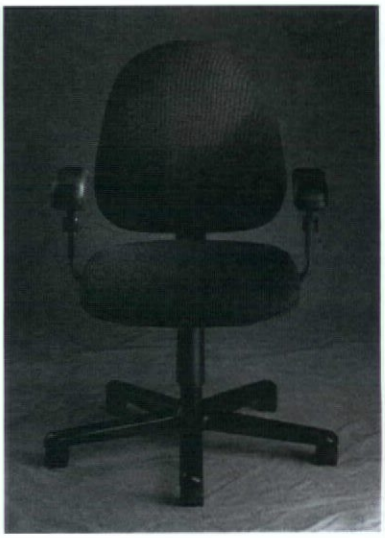


EckAdams' new intensive use chair, TuffOne, is more than a contemporary task chair. Constructed of superior materials, TuffOne works overtime to provide advanced comfort and optimum, multi-shift performance. With durable features, such as nine-ply seat board and seven-ply inside back board, TuffOne is sure to endure even the most demanding conditions.
Showroom No. 3-112

Circle No. 243

Private Spaces panel systems from Rosemount Office Systems utilize a unique connecting system. Unlike traditional panel-to-panel connecting systems, one universal connector is used for all panel combinations, cutting down on parts and cost of installation and reconfiguration.
Showroom No. 365

Circle No. 242

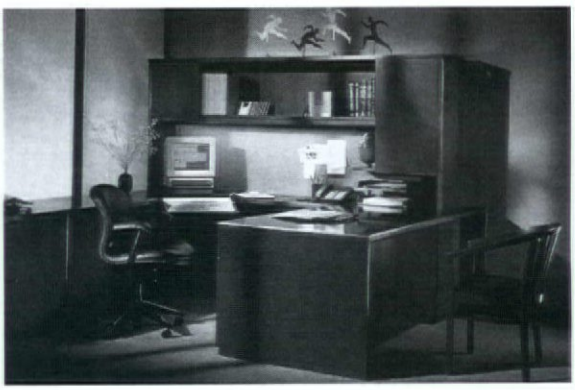


Mondrian, OSI's modular casegoods system, offers casegoods aesthetics with systems flexibility. Available through a 10-day Quick-Ship program, Mondrian features solid oak construction, dovetailed draws, complete wire management capabilities, five standard veneers and eight standard edge details.
Showroom No. 333

Circle No. 244









Davis Furniture Industries introduces the Thesis Seating Series, licensed from Wiesner Hager of Austria. Thesis consists of four different chairs, a multi-purpose chair with and without arms, a cantilever chair and a bar stool, all suitable for many applications. Despite their lightweight appearance, Thesis chairs are extremely sturdy.
Showroom No. 3-115

Circle No. 245

Herman Miller's Madeira line of wood casegoods addresses the paradoxes of today's private office. Introduced a year ago as Geneva, this line of affordable fine wood furniture is being reintroduced with a new name and the addition of one-third more available options.
Showroom No. 321

Circle No. 298

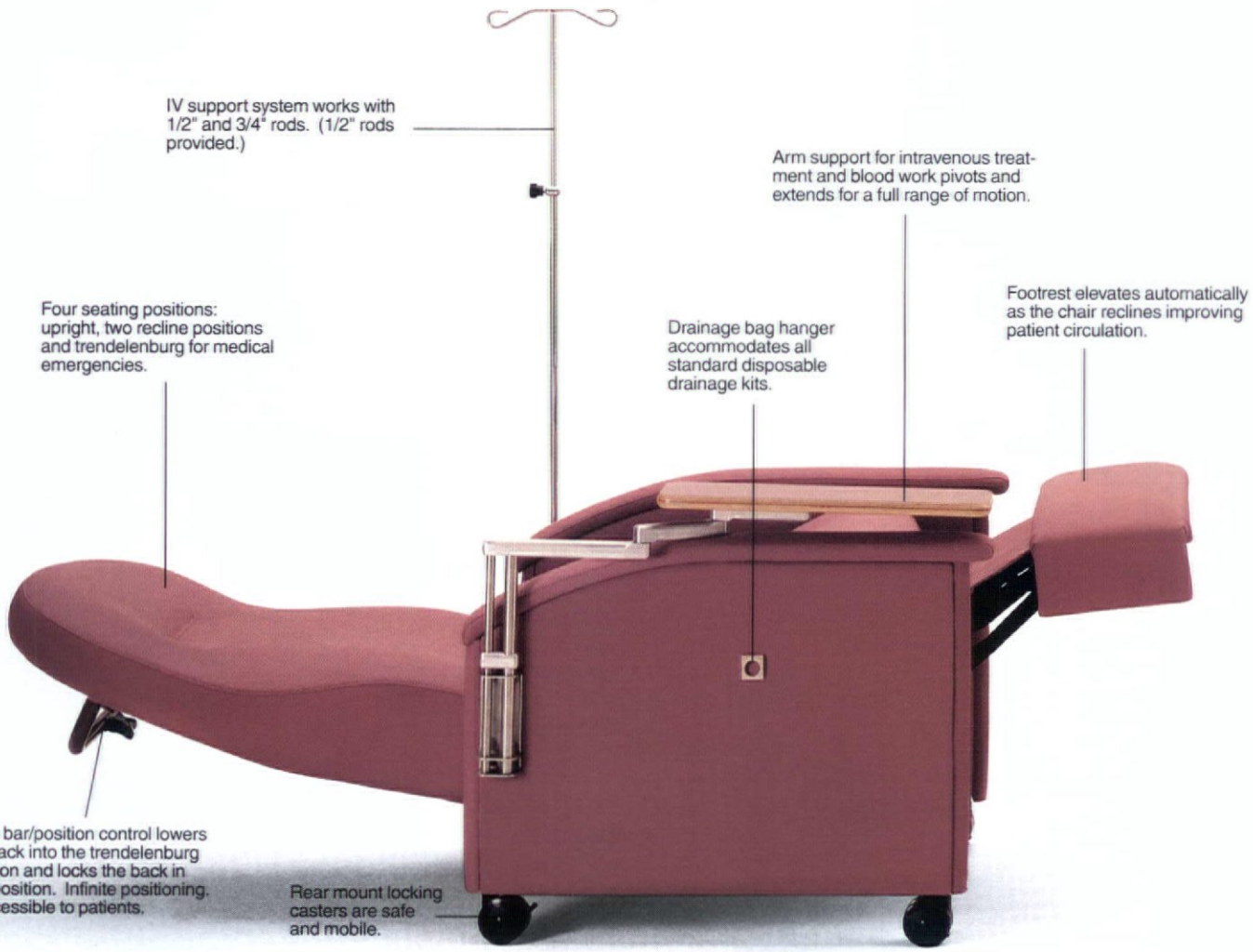
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- Nemschoff's STAT Program delivers within two weeks of order acknowledgement.
- STAT Program includes any order for this fully-upholstered patient treatment chair, a popular choice for outpatient, same-day surgery, oncology and dialysis applications.
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- Three color selections fit any environment.
- Recliner mechanism is field-adjustable to accommodate patients of all strengths and weights.

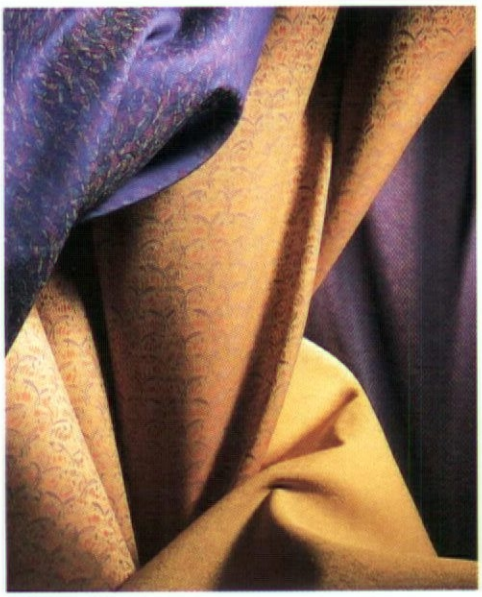
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Circle 19 on reader service card

FLOOR 3

MARKETPLACE



Fight Fire 2 is the second in a series of inherently flame resistant, 100% Trevira upholstery fabrics from Robert Allen Contract. This second series reflects the crossover of residential and contract, making Fight Fire 2 more decorative. Shown here are Volunteer, Brigade, Fire Drill and Commissioner.
Showroom No. 367

Circle No. 246

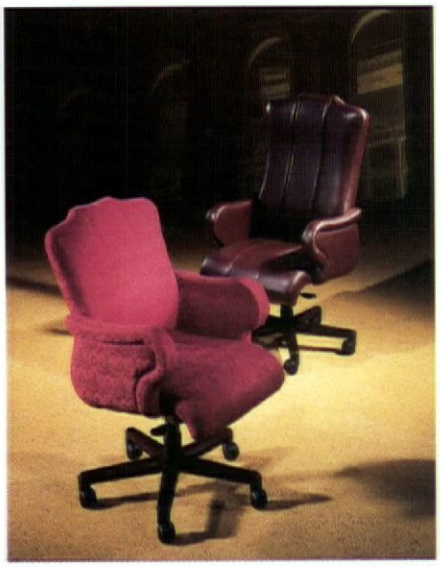


A stacking version of the elegant Playback chair from ai, a division of Vecta, offers a selection of nine wooden back patterns and one upholstered back, all with upholstered seats. The range of options provides flexibility for use in a variety of environments.
Showroom No. 303

Circle No. 249

With Concord from Paoli, seating for the traditional office becomes truly ergonomic. Concord is an award-winning, traditionally-styled presentation of executive and computer-intensive seating that features the comfort of a wood flex-frame construction and an advanced task chair mechanism.
Showroom No. 380

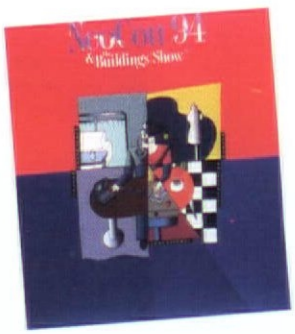
Circle No. 247





Brueton Industries introduces Tribeca. Gestural action and clarity of detail characterize this expressive triangular occasional table. Designed for Brueton by Stanley Jay Friedman, Tribeca's glass top is partially inset on a tubular metal frame, that is in turn connected to bowed tubular metal legs by expressed, shaped, structural metal gussets.
Showroom No. 349

Circle No. 299





HAG's Scio is a new generation of affordable, functional office seating. It is user friendly with an innovative, simultaneous seat depth and back height adjustment. A tension control automatically adjusts to the weight of the user. Scio is also recyclable and all component parts are marked for sorting.
Showroom No. 361

Circle No. 248

Vecta's 4 O'Clock Seating Series has expanded with the addition of plastic shell back models in mid-back sizes. 4 O'Clock Seating offers two kinds of ergonomic functions, active (AM) and passive (PM). The new embossed, black plastic shell back versions offer attractive pricing as well as durability.
Showroom No. 303

Circle No. 250





Bored?

BY THOSE

TOO FAMILIAR

FABRIC SWATCHES

TACKED TO YOUR WALLS?

Bored? WITH

LOOKING THROUGH

THE SAME COLLECTIONS AGAIN

AND AGAIN?

Bored? WITH

LOOK-ALIKE ADS

FOR LOOK-ALIKE FABRICS?

Bored? TO DEATH?

Bored? TO TEARS?

Bored? TO THE VERY

FIBER WITH MOST FABRICS?

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UNBORE YOU?

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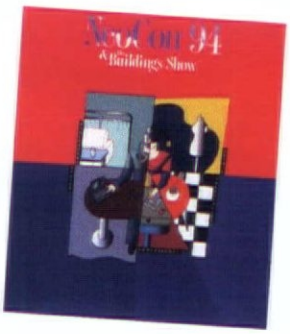


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Circle 20 on reader service card

FLOOR 3

MARKETPLACE



Brian Cox's design for the Yen Guest Chair is the latest in Bernhardt's Currency Collection. The Yen Guest Chair uses simple shapes and sizes of material to form a comfortable product that is both economical and fresh looking. All the pieces in the Currency Collection showcase the craftsmanship one expects from Bernhardt.
Showroom No. 314

Circle No. 253



Bottom Line workstations were developed by Panel Concepts to make the increased productivity and flexibility characteristic of open office environments available to a broad range of users through simplified, cost-effective pricing and selection. Bottom Line addresses all the considerations of open office space planning.
Showroom No. 330

Circle No. 251



Ametex/Robert Allen Contract Fabrics introduces Lutuce and Traverse. Since they are heat transfer printed on Trevira F/R, the fabrics are inherently flame resistant and commercially washable to 160 degrees F. Lutuce and Traverse are printed on both sides making them perfect for hospital bedspreads, draperies and cubicle curtains.
Showroom No. 367

Circle No. 252





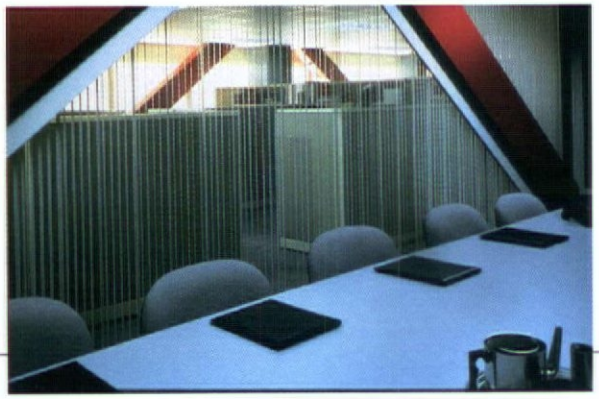
American Seating Makes Evo even more desirable with the Evo Five Day Express Program. In keeping with the goal to make Evo a chair everyone can own, The Express Program simply offers the most popular Evo Chair models in an assortment of the most popular fabrics and finishes.
Showroom No. 399

Circle No. 300



Conwed has created Respond® Acoustical wall and ceiling products to solve the problems of office noise. The line includes wall and ceiling panels, baffles, ceiling clouds absorbers and diffusers, and all products are offered in a variety of core materials to provide the exact sound absorption/blockage necessary.
Showroom No. 345

Circle No. 255



Paralax, a division of Engineered Data Products, introduces NetCom 1, an ergonomic modular workstation that allows unlimited design and storage possibilities for multiple monitor applications. The NetCom 1 is designed for maximum flexibility and features ventilation fans, lift-off rear panels and a variety of monitor door options.
Showroom No. 312

Circle No. 254

THE RIGHT COMBINATION:



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"Now that Falcon offers Charlotte's **AND CHARLOTTE** exceptional line of seating to **OFFER YOU VARIETY,** compliment their existing line **FLEXIBILITY AND** of tables, specifying furniture for **VALUE ALONG WITH** training and meeting rooms **THE COMMITMENT TO** has become much simpler for me. **QUALITY AND SERVICE** I know that I'll be able to find **THAT YOU'VE COME** exactly the right combination of **TO EXPECT FROM** seating and tables from **FALCON.** Falcon/Charlotte."

Patricia D. Whitaker, IBD
President
Interior Space Inc.

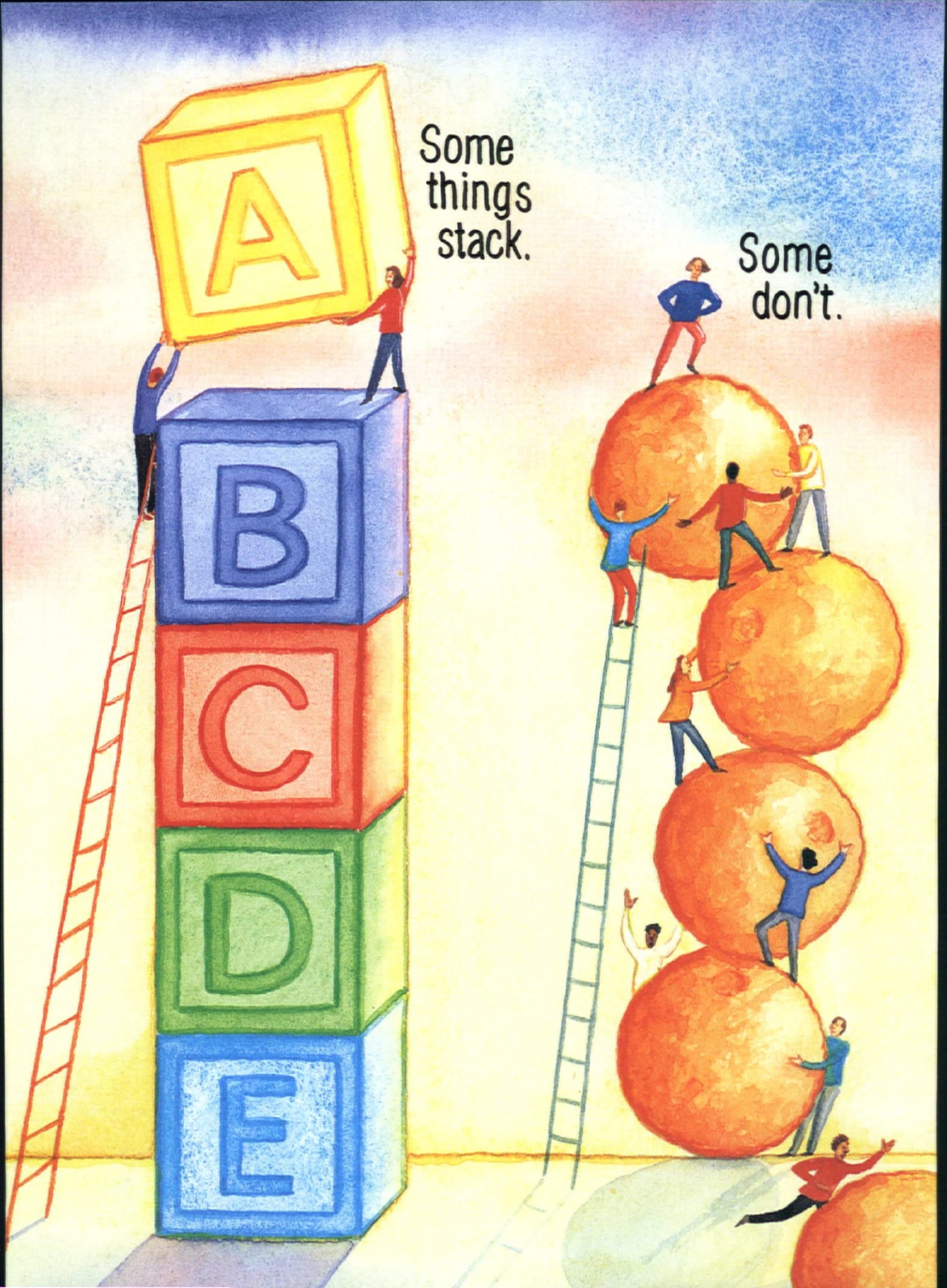
FALCON
CHARLOTTE

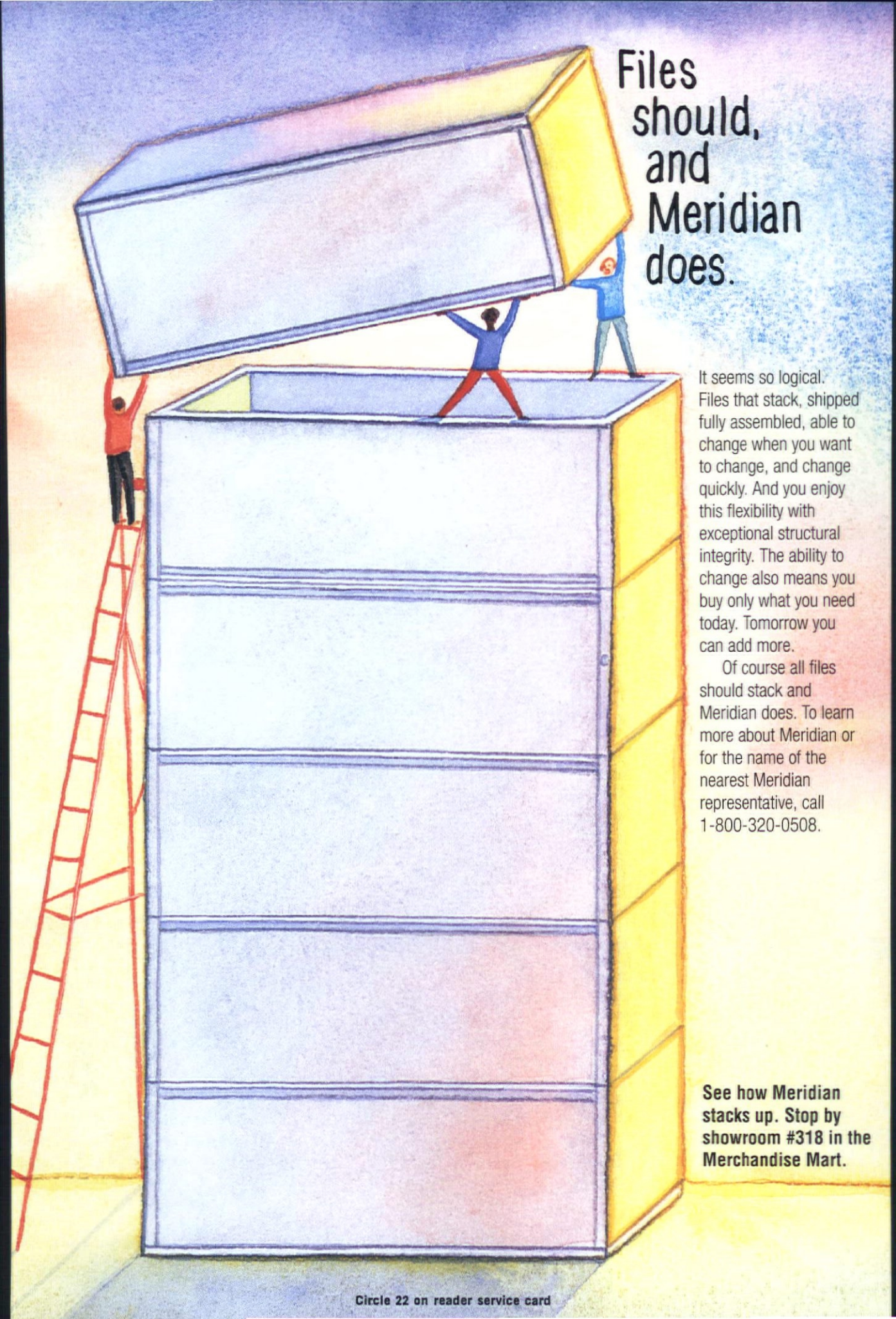
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See how Meridian stacks up. Stop by showroom #318 in the Merchandise Mart.

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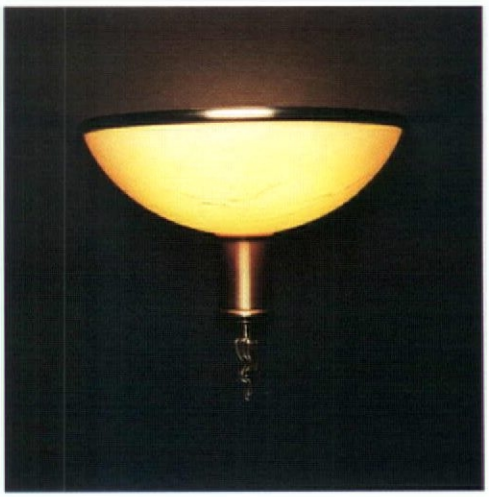
Circle 22 on reader service card

FLOOR 3

MARKETPLACE

Baldinger Architectural Lighting introduces the Marcia wall sconce. Available in custom sizes, Marcia boasts a variety of finishes including polished brass, custom paint and satin chrome. Five standard diffuser options are available.
Showroom No. 353

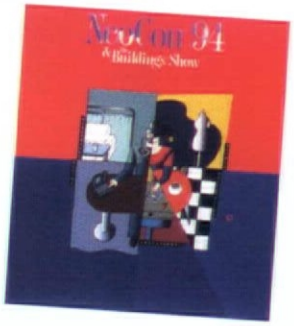
Circle No. 232



The arc of a draftsman's compass provided the inspiration for Compass, a dramatic new line of file and storage cabinets, designed by Tom Newhouse for Meridian. Compass, with its sloped edge tops and radius shaped corners, is modular, stackable and holds 20% more than standard files, without taking up more valuable space.
Showroom No. 318

Circle No. 231





Designed and styled specifically for the health care industry, Faculty M.D. by Lees Commercial Carpets is a multi-level loop carpet featuring Duracolor®. Duracolor by Lees is a revolutionary, patented dyeing technology offering permanent stain resistant properties. Faculty M.D. is antimicrobial, has 18 running line colors plus custom capabilities.
Showroom No. 3-101

Circle No. 234



The Moroccan group from DesginTex brings the elegance of Morocco to any commercial environment. Designed by Susan Lyons, the four fabrics come in 38 lush colorways. All meet or exceed ACT standards for heavy duty upholstery.
Showroom No. 3-121

Circle No. 236



GF Furniture's ErgoTek seating is sleek, passive ergonomic seating that features an advanced knee-tilt mechanism with two degrees of user-optional forward tilt. Controls include pneumatic height adjustment, tilt tension, free-float or stationary position and forward tilt lockout.
Showroom No. 310

Circle No. 237

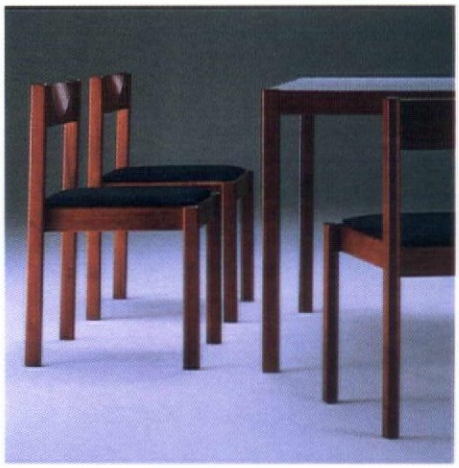


FLOOR 8

Haworth Inc. introduces the Improv series, a versatile new line of guest, stacking and multipurpose chairs and tables, at NeoCon. Designer Tom Edwards created this hard-working collection specifically for a variety of high-traffic public areas, including cafeterias, conference rooms, health care facilities and training and seminar rooms. The stylish, elliptical steel tubing and fluid design complement even the most upscale environment.
Showroom No. 830

Circle No. 139





The Caris Chair, new from Kusch, has successfully combined a no-nonsense form with quality craftsmanship to create a piece of classical architectonic furniture. A milled back reveals the natural beauty and structure of beech wood. Available in a wide range of color or wood stain treatments and fabrics, the Caris Chair sets the tone for any environment.
Showroom No. 857

Circle No. 140



Maharam and BASF Corp.'s Fiber Products Division introduce the Powerhouse upholstery collection, offering a knockout combination of functionalism and sophistication. Powerhouse is made of 100% BASF 200 solution dyed nylon for marathon endurance and superior cleanability. The collection features innovative patterning, high performance durability and urbane color interpretations.
Showroom No. 883

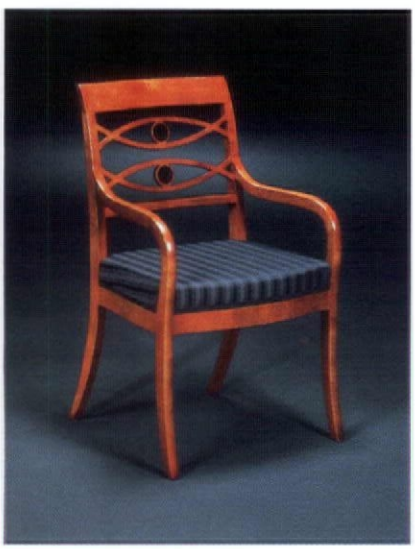
Circle No. 141



This NeoCon, Allseating will introduce its new P.F.F. quick ship program, which includes eight different product lines varying in style and function. Shown here is the Chiroform 9804 new extra high back chair.
Showroom No. 804

Circle No. 142





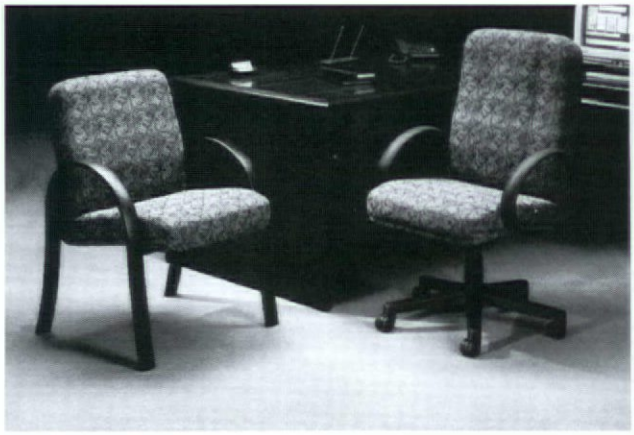
The strength and character of Biedermeier styling find expression in the Innsbruck Collection of armchairs from Kimball Office Furniture. Six Innsbruck armchairs are available, each adapting historical references to contemporary applications. Armchair models include Silvretta, with a scroll arm design, and Corinthia (shown), with an arched arm design.
Showroom No. 825

Circle No. 143

MARKETPLACE

Arqus Seating from National Office Furniture Co. blends ergonomic comfort with versatile, flowing design for contemporary executive environments. Ergonomic features include curved arm design and arm location that allow easy access to work surfaces, flexible back for user-friendly support, knee-tilt mechanism and pneumatic height adjustment mechanism.
Showroom No. 817

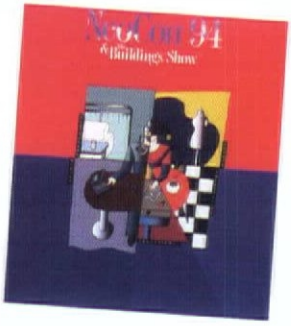
Circle No. 136





Water Garden and Still Life are the newest additions to Arc-Com's Diffa Collection. This group of 10 cotton and polyester tapestry fabrics incorporates large scale abstract patterns shown in bold and innovative color combinations. A portion of the proceeds from the sales of Arc-Com's Diffa Collection go directly to DIFFA (the Design Industries Foundation for AIDS).
Showroom No. 888

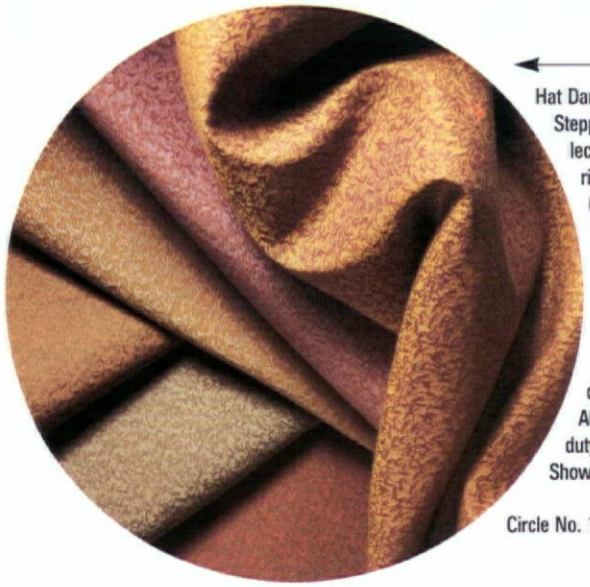
Circle No. 135



Tuohy introduces Cox Series modular and freestanding tables and chairs, designed to be suitable for placement in private office and/or public waiting areas. Created by Brian Cox, the Cox Series includes two distinct styles, each with a series of single and double armchairs, lounge chairs and full array of occasional tables.
Showroom No. 880

Circle No. 137





Hat Dance is a new fabric from Steppin' Out, the latest collection of upholstery fabrics designed by Laura Guido Clark and Beverly Thome for Carnegie. Hat Dance, constructed of 47% linen/31% cotton/22% polyester, displays energy and exuberance in six beautiful colorways, and meets ACT's standards for heavy duty use.
Showroom No. 851

Circle No. 138



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Introducing Event, a comfortable, multi-purpose chair offered with seven back style options. Six finish options. Ganging capabilities. A tablet arm and bookrack. The natural choice for training rooms, cafeterias, conference rooms, and more. Available in sled base and stacking four-leg models.

Event Seating, designed by Sumner Adams.

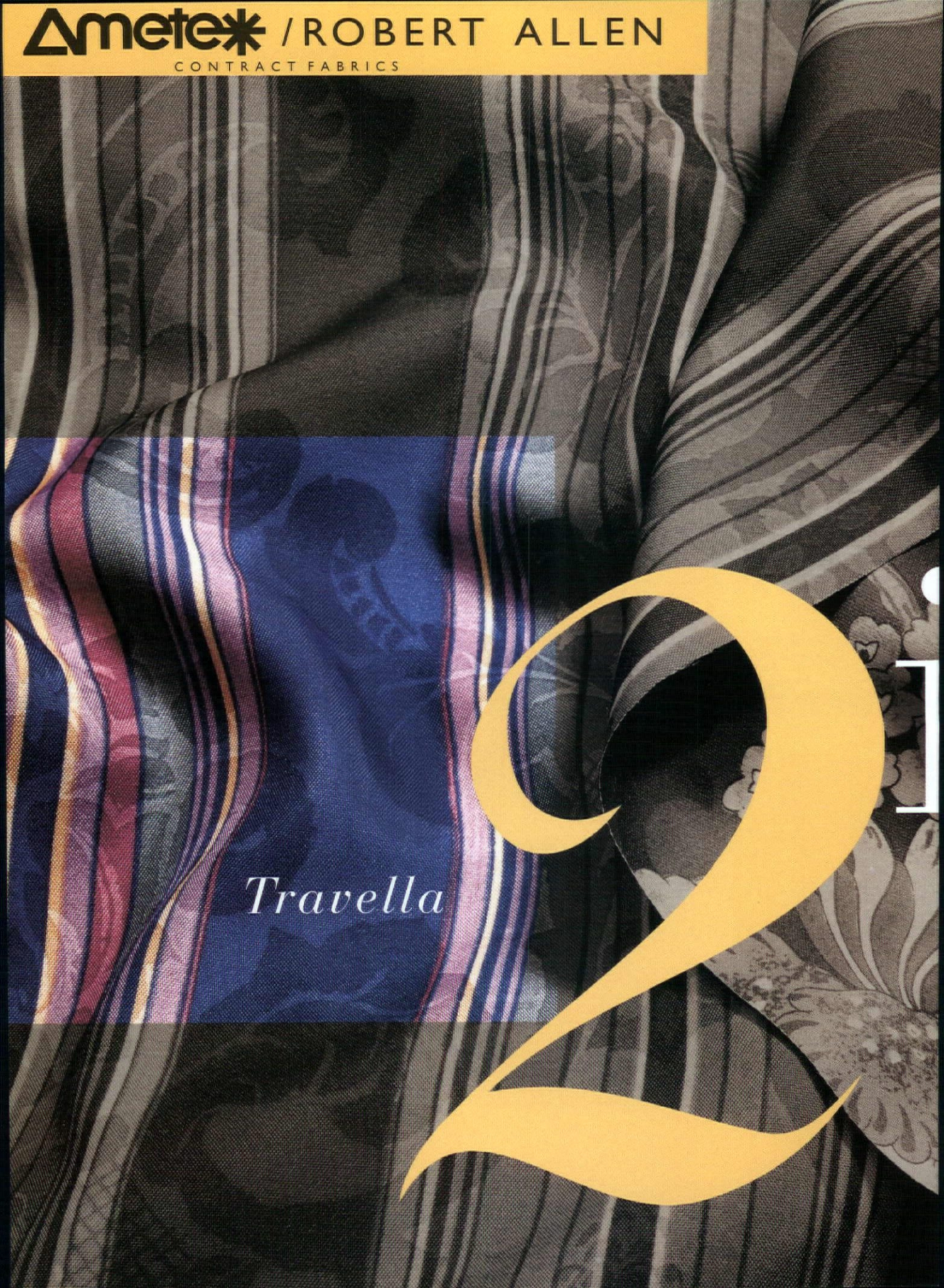


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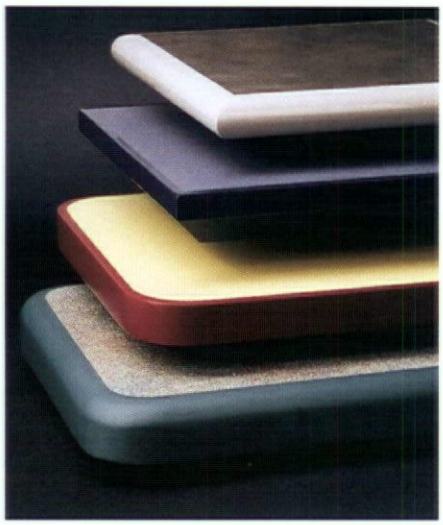
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MARKETPLACE



Versteel introduces seamless beauty with four new resin edge shapes that offer high design for high usage applications. Offered in 12 standard colors to coordinate with Versteel's extensive materials program, the edges come in gloss, satin or satin-soft finishes and are ideal for food service or health care applications.
Showroom No. 1093

Circle No. 270

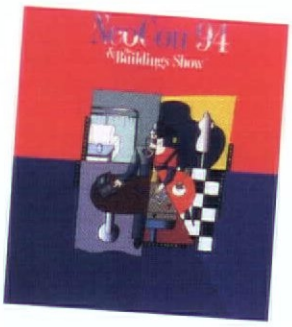


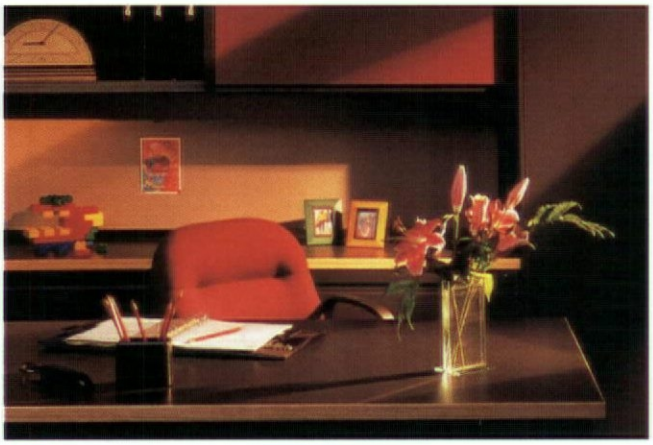
MicroComputer Accessories, a Rubbermaid Company, has introduced OfficeWorks™ Tables to address the smaller, more frequent meetings demanded by the quickening pace of business. The tables are available in two sizes and colors, both in taupe or grey finish.
Showroom No. 10-152

Circle No. 281

Trendway's Choices can be switched around from panel-supported to freestanding components, offering enough flexibility to create any office environment. With 21 new freestanding components, including full-depth pedestals, overhead storage units and modesty panels, Choices lets growing companies stretch their dollars even further.
Showroom No. 1086

Circle No. 272







Player®, a moderately-priced, fully upholstered contemporary side chair from Steelcase, is now available with tablet arm and bookrack accessories. Its simple, lightweight design makes it easily transportable, and Player® stacks six high. Seven frame and arm colors are available.
Showroom Nos. 1032 and 1118

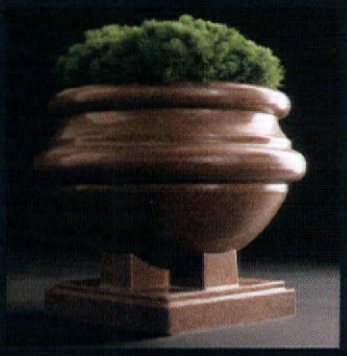
Circle No. 273

Charvoz Dauphin's task chair CT2320 from the ContourLine™ Collection takes ergonomics one step further. The Synchro-Balance™ mechanism allows the seat and backrest to operate with synchronized movement. This offers more backrest support and results in effortless seating.
Showroom No. 10-105

Circle No. 282















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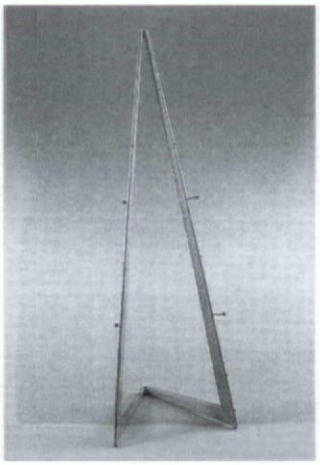
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MARKETPLACE



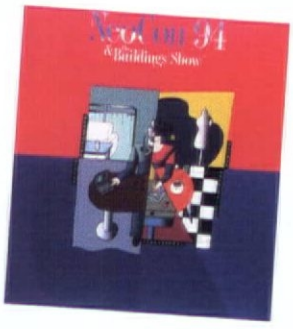
Nova's Multimedia Instructor's Workstation combines an adjustable recess for an LCD panel and overhead projector with the natural angle for viewing a computer screen. Nova's monitor-below-the-worksurface-design allows uninterrupted eye contact between instructor and students.
Showroom No. 1038

Circle No. 280



The Galleria Easel from Quartet Manufacturing is elegant enough for a gallery setting, and perfect in any office foyer, restaurant or hotel. Made of solid oak with a choice of natural or ebony finish, this easel's innovative construction makes set up and take down easy.
Showroom No. 1054A-B

Circle No. 144



United Chair introduces a custom upholstery design program for NeoCon. The custom upholstery process is an extension of United Chair's Impressioknit textile collection, a computerized, three-dimensional knitting process that places graphics on precise chair elements. Impressioknit is shown here on the Flexis chair.
Showroom No. 1042

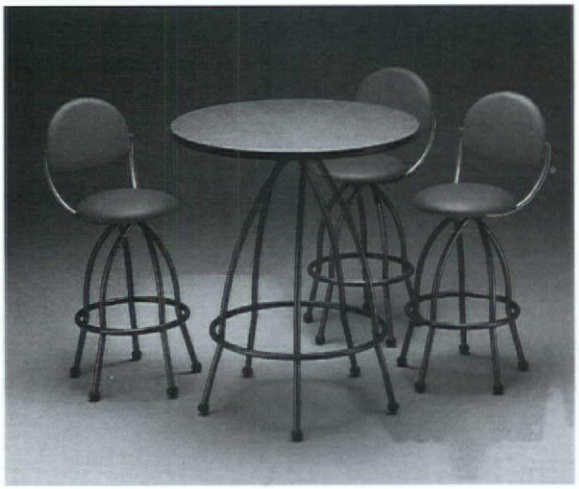
Circle No. 274



Neutral Posture Ergonomics offers ergonomic seating designed to adjust and comfortably fit everyone from the 5th to the 95th percentile person. Shown is model number 8800.
Showroom No. 10-98

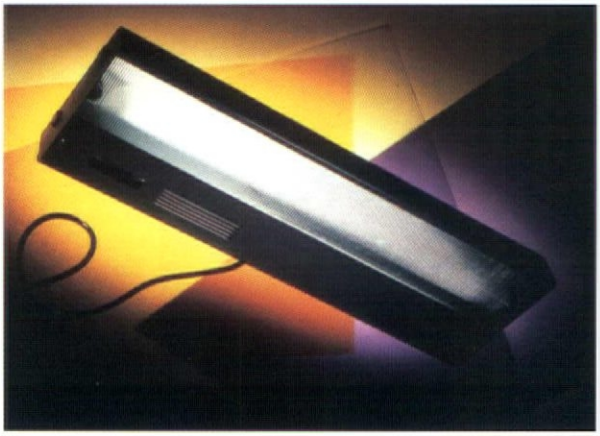
Circle No. 284





The bola twist stool, from Fixtures Furniture, accommodates elevated seating with a stylish twist in 18-, 27- or 31-in. heights. The five-legged stool base with matching footring is made of durable steel tubing that twists upward to provide exceptional stability while using minimal floor space. Options include separate seat and back, upholstery or wood, arms or swivel return. Companion tables are available in two heights and five top sizes.
Showroom No. 10-160

Circle No. 283



Garcy/SLP's Occupancy Sensor for task lights conserves energy automatically. The sensor features a passive infrared design that turns the light on when it detects a change on the infrared heat radiated within the controlled area. It will also turn the light off after a 15-minute inactive period.
Showroom No. 1043A

Circle No. 289





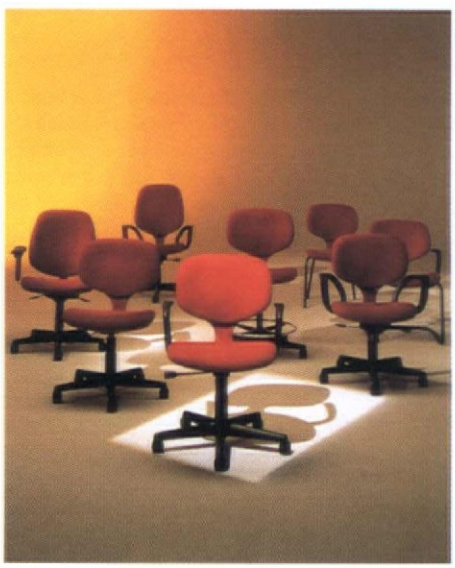
The Camerae Swivel-Tilt Chair, designed by Terrance Hunt for Cabot Wrenn, is a contemporary expression in executive office seating. With a distinctive, slightly more adventurous look, Camerae is highly original, yet approachable. The chair is offered in high-back or low-back models, in leather or fabric, with a knee-tilt mechanism and pneumatic seat height adjustment.
Showroom No. 10-116

Circle No. 271



The durability, quality and soil-hiding characteristics of 100% nylon carpet fibers from AlliedSignal Fibers are all available in Martinique. The lush beauty of Martinique is apparent in one of nine, highly-styled, patterns from Aspen Carpet Mills that utilize this construction.
Showroom No. 10-130

Circle No. 145

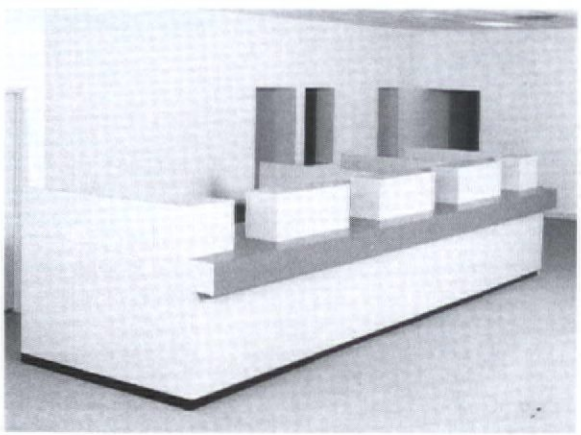


Synopsis chairs from Teknion are highly adjustable, providing maximum comfort and flexibility in the office. The Synopsis chair is available in a variety of styles to meet the physical and task-related needs of almost every person.
Showroom No. 1048

Circle No. 147

Continuum Inc.'s new systems modular furniture offers a versatile and cost-effective alternative to customized millwork. Product features include fold-down front panels to access electrical wiring and cable ways. A steel frame provides the strength and support that allows for the specification of a variety of materials including laminate, veneer and glass to meet the customer's price and design criteria. The modular teller line is shown.
Showroom No. 1085

Circle No. 146

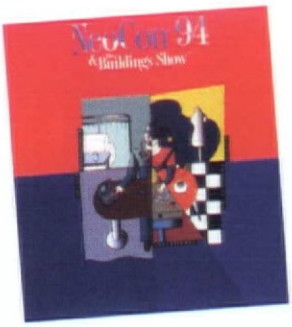


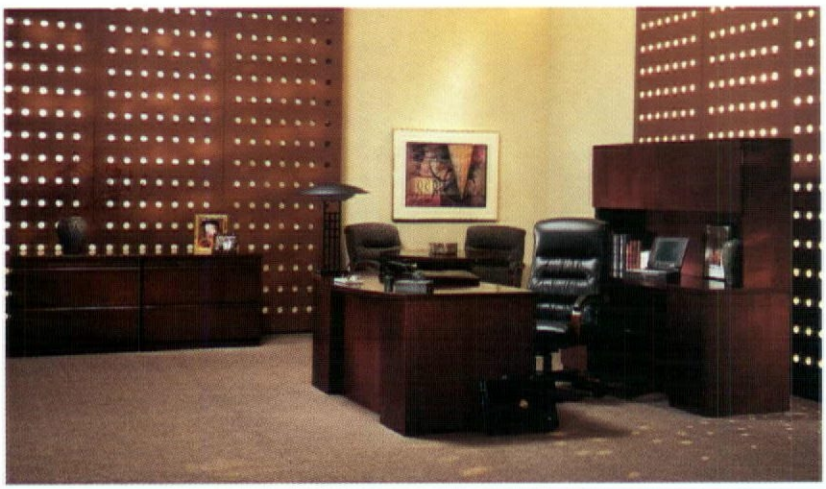
MARKETPLACE



Ancora from Peter Pepper Products is a table collection designed for any interior environment. Many sizes, styles, woods and finishes combined with table top options in fancy veneers, marbles, granites, Avonite, glass and laminates, allow Ancora to become your table of choice.
Showroom No. 1094

Circle No. 275





The Venue Collection is one of two new collections of wood casegoods being introduced by La-Z-Boy Contract Furniture Group. Siena and Venue integrate important function and design features while offering a surprising level of value. The contemporary Venue Collection adds a dramatic, bow-top desk, offering the combination of clean design and solid performance.
Showroom No.10-135

Circle No. 276



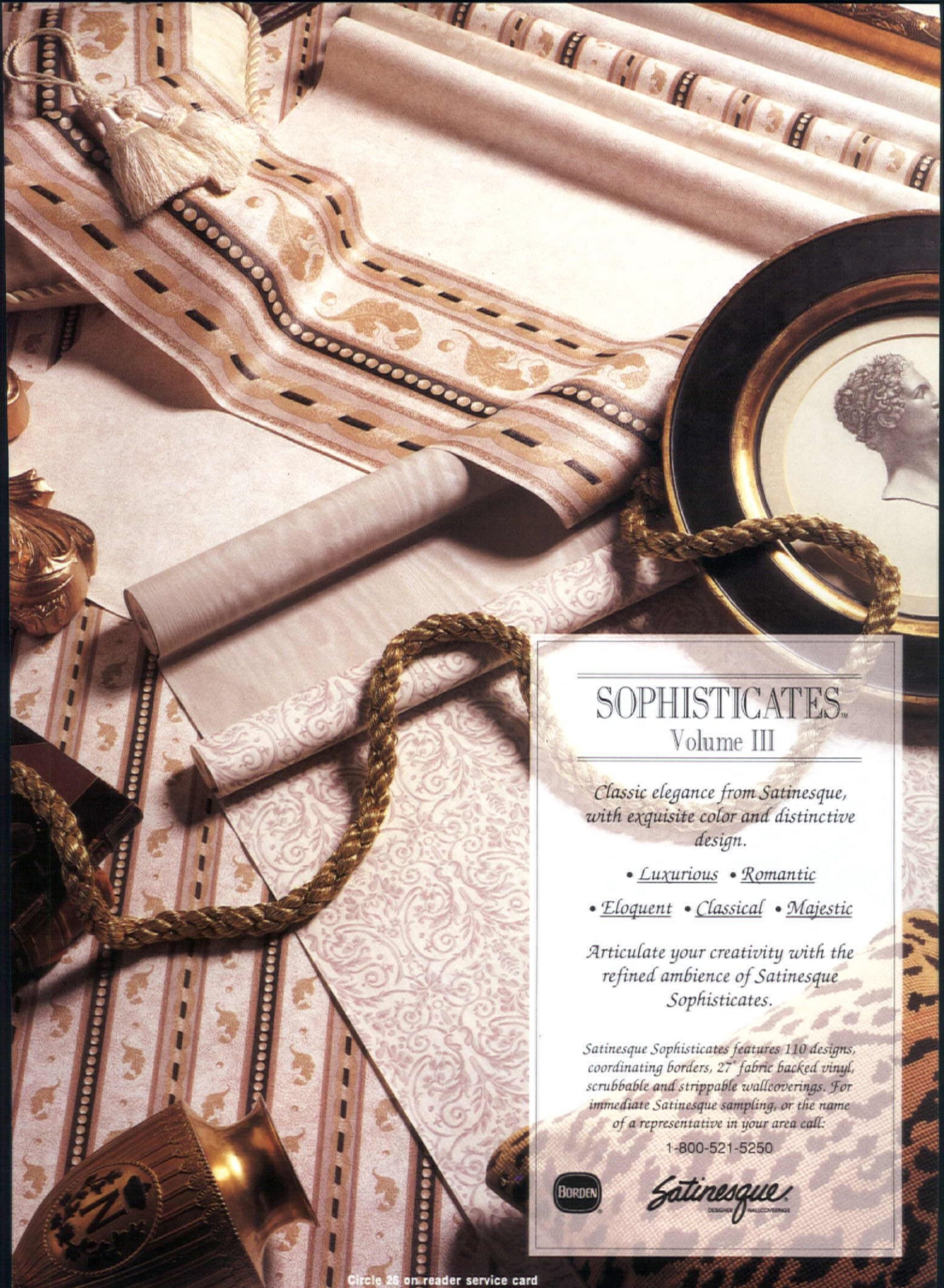
The Adjusta Surface by Flex-Y-Plan enables the computer user to work comfortably from a seated or standing position. Because the adjustment is mechanical, there are no difficult crank mechanisms, costly electrical controls or sensitive pneumatic cylinders.
Showroom No. 10-144

Circle No. 278

Bellingrath is a whimsical and colorful offering from Masland Carpets. Bellingrath provides botanical beauty with its unique design and colorations, creating an elegant addition to any commercial interior environment.
Showroom No. 10-102

Circle No. 279





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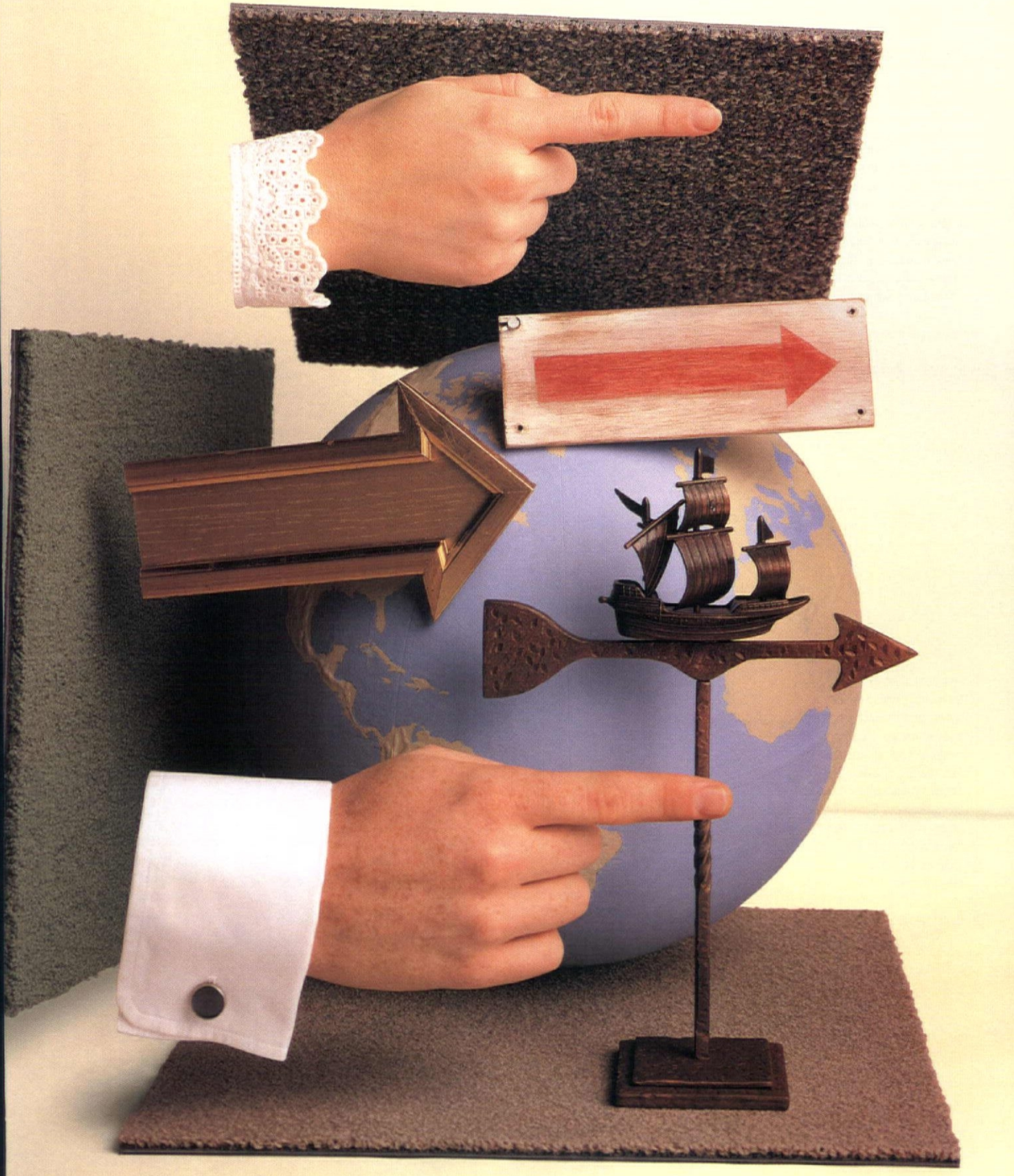
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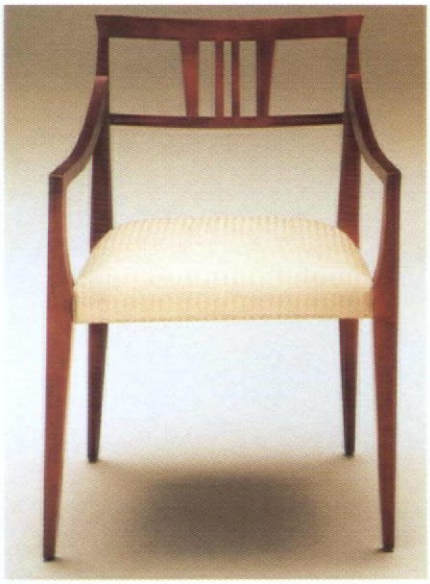
FLOOR 11

MARKETPLACE



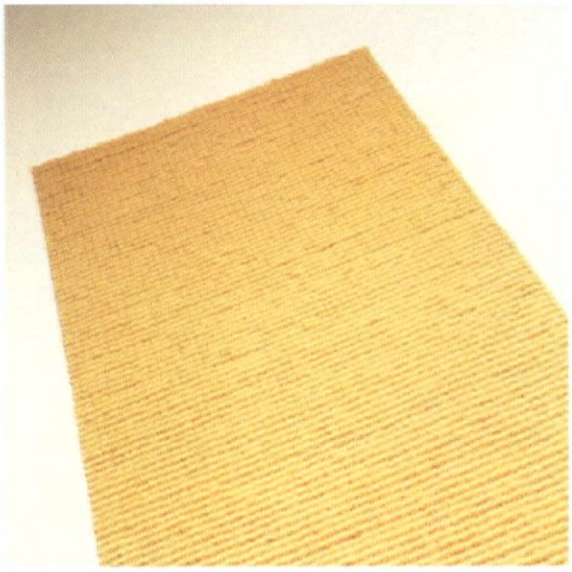
The Braxton Series, part of the Regent Collection by HON, is a contemporary desk line topped with book matched cherry veneer. The distinctive tops are painstakingly hand-rubbed to achieve a100% closed pore surface. The double-radius edge treatment and full-height modesty panels provide clean, smooth-flowing lines. Braxton is available in honey or red cherry finish.
Showroom No. 1127

Circle No. 265



Charlotte introduces Trellis, a new side chair designed by John Kordak. Transitional in nature and timeless in appeal, Trellis is appropriate for a variety of uses and settings and is available in stacking and non-stacking versions. Constructed of maple, the chair can be finished in any of Charlotte's standard finishes or custom finished.
Showroom No. 1194

Circle No. 267

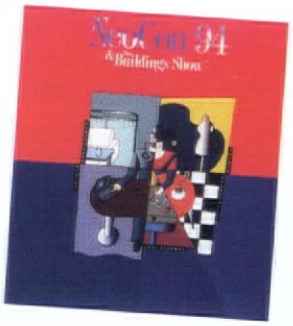


Minuet and Sonata seating from Nemschoff provide traditional styling for the waiting room, lobby or lounge. The groupings include settees and sofas along with chairs and tables. Fabrics are easily removed for cleaning or replacement. Sonata (shown) boasts woodwork enhanced with etched details and softly radiused surfaces.
Showroom No. 1193

Circle No. 266

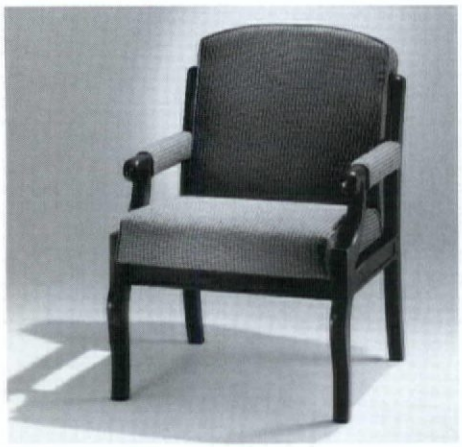
Concourse by Eurotex is a versatile material, tightly woven with an 80/20 blend of wool and nylon, that covers floors, walls and other interior surfaces. It is offered in a progression of stylish new sisal colors with two backing options. Concourse is ideal for health care, office or any interior where wheeled chairs and rolling carts are used.
Showroom No. 11-121

Circle No. 296



F.S. Contract's American Montage Collection includes Adirondack Flame, a contemporary variation on a classic flame stitch in a rich multi-colored palette of eight colorways; Salem Cross Stitch, taken from the tradition of early American hand work and expressed in nine colorways; and Hudson River Sampler, an eclectic variety of floral and graphic motifs in eight colorways.
Showroom No. 1135

Circle No. 268







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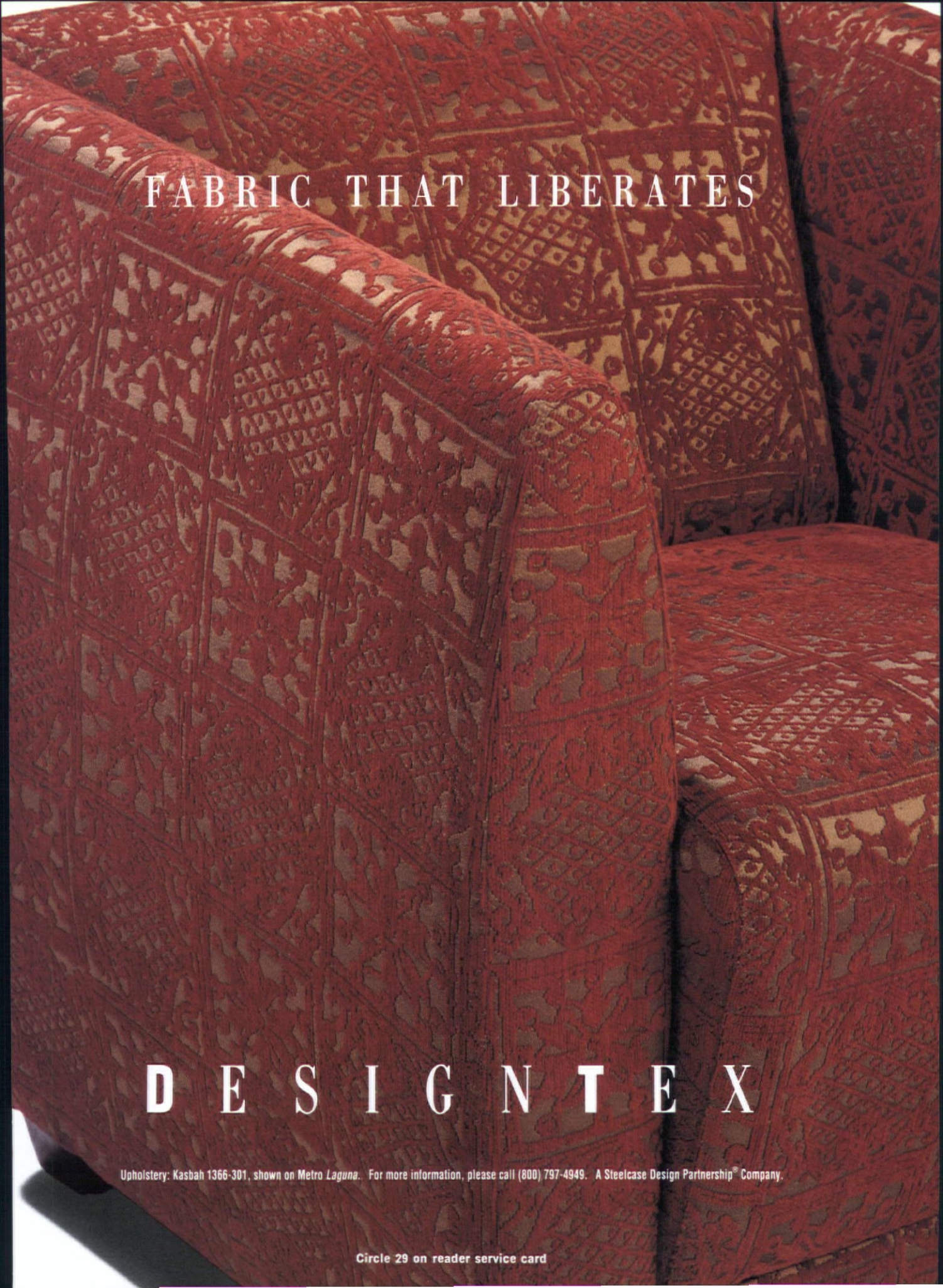
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Upholstery: Kasbah 1366-301, shown on Metro *Laguna*. For more information, please call (800) 797-4949. A Steelcase Design Partnership® Company.
Circle 29 on reader service card

FLOOR 11 MARKETPLACE

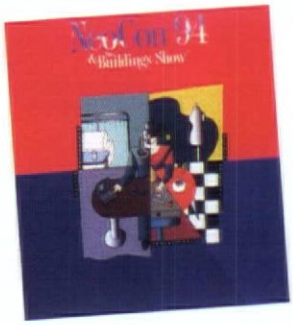


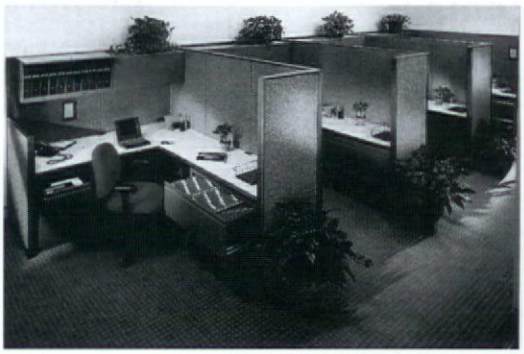
The Boothe Lounge series, created for Brayton International by Michael Boothe, can look transitional or contemporary. Defining personal space with its arms, this new creation has "building block" flexibility. A variety of configurations can be created by adding pieces, or each can be used as a freestanding furniture piece. Sophisticated details include contrasting buttons and welting and wood legs available in seven standard finishes.
Showroom No. 11-114

Circle No. 269

Prism, from The Gunlocke Company, is a versatile furniture system of freestanding and panel supported components attuned to today's requirements for function and value. The new metal frame adds flexibility to an extensive systems offering available in metal, wood and combinations of both.
Showroom No. 1120

Circle No. 293





Thayer Coggin Institutional has made important additions to its Forte Collection. This sleep loveseat and sleep chair are available with wood arm caps that are key slotted to lift off or are totally upholstered. Both pieces feature TV headrest and innerspring mattress with Chem-Safe moisture-proof ticking.
Showroom No. 1173

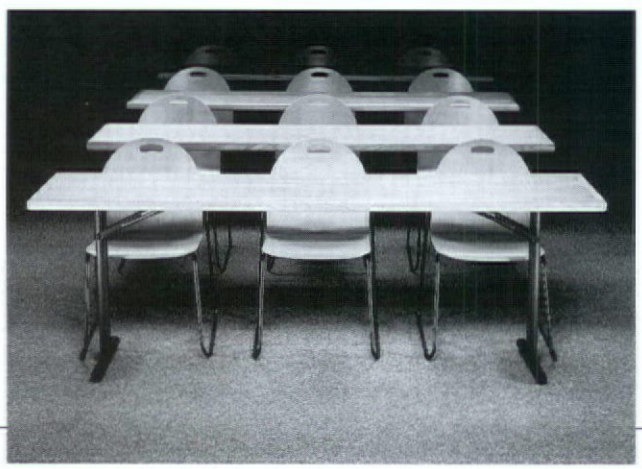
Circle No. 294





Smooth action, stability, strength and durability combine to create handsome new folding, seminar and training tables from Falcon Products. These innovative, lightweight folding tables feature tops weighing from 30 to 37% less than the same size standard folding table top.
Showroom No. 1194

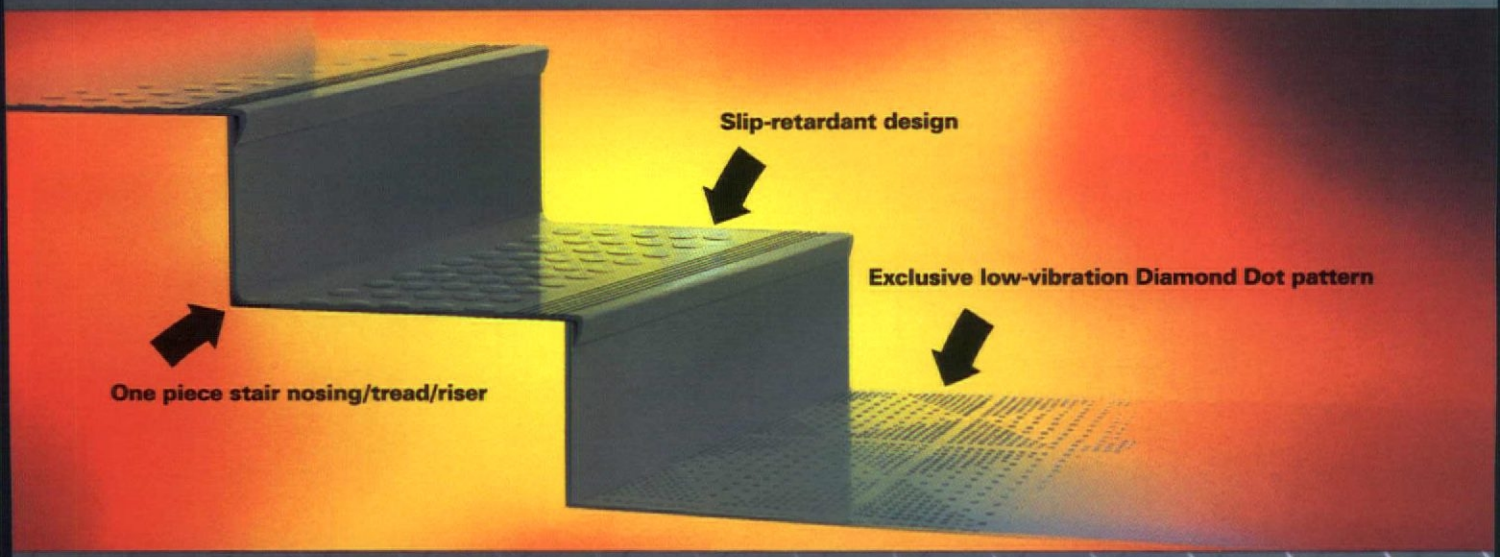
Circle No. 297



J.M. Lynne introduces Bordeaux Prints, fabric-backed vinyl wallcovering available in both 27- and 54-in. widths to meet the demands of corporate, health care and hospitality design. This newest entry into the traditional marketplace contains 32 designs in 127 colorways and 21 screenprinted borders.
Showroom No. 1157

Circle No. 295

We just made non-slip flooring a little less jarring...



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VPI now offers low-vibration rubber tile and Uni-Treads. The slip retardant designs have unique low-vibration studding. So carts can move more smoothly, minimizing shaking or jarring. Looking for durability? VPI rubber flooring resists oil, chemicals, cigarette burns, and is perfect for high traffic areas. And, there's a wax emulsion engineered into the wear surface. VPI Uni-Tread's one-piece design ensures quicker installation, improved hygiene, and easier maintenance for the life of the tread. Specify VPI quality floor products – now with more choices than ever.

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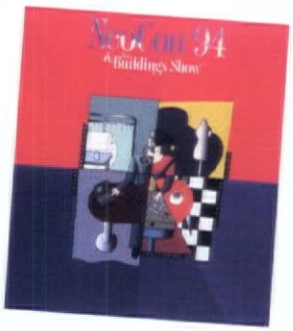
Circle 30 on reader service card

MARKETPLACE

The Fifth Wall from Metro Furniture integrates various presentation, communications and media equipment. The cabinet accommodates a 31-in. diagonal monitor and VCR for TV, video presentation, PC display and teleconferencing needs. The Fifth Wall also holds coats, carts, tables and stack chairs, and may be specified in white board material, veneer or laminate.
Showroom No. 11-100

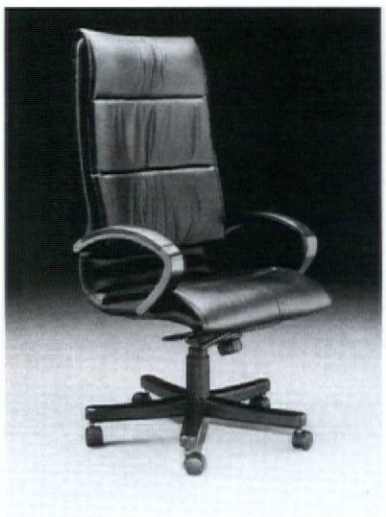
Circle No. 256





Milano, EOC's latest collection of wood office seating, focuses on comfortable, high-profile ergonomic seating for both upper management and executive conference rooms. The Milano Collection includes selections of medium- and high-back seating in hand-rubbed solid hardwoods and reinforced urethane nylon fiberglass trim options.
Showroom No. 11-104

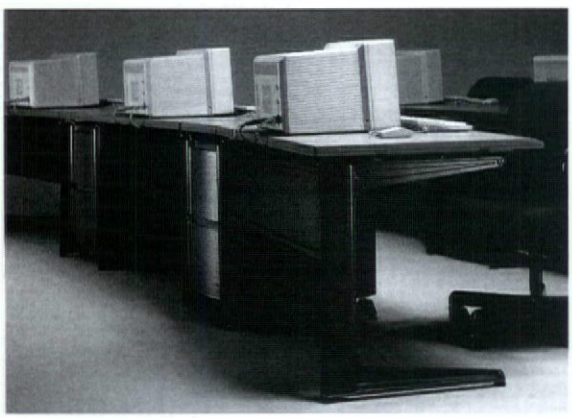
Circle No. 259



With its new line of tables for every need, ERG International can now offer total color coordination from table tops and bases to chair frames and shells. Coordination is even possible right down to the vinyl T-edge molding on the table.
Showroom No. 1169

Circle No. 161



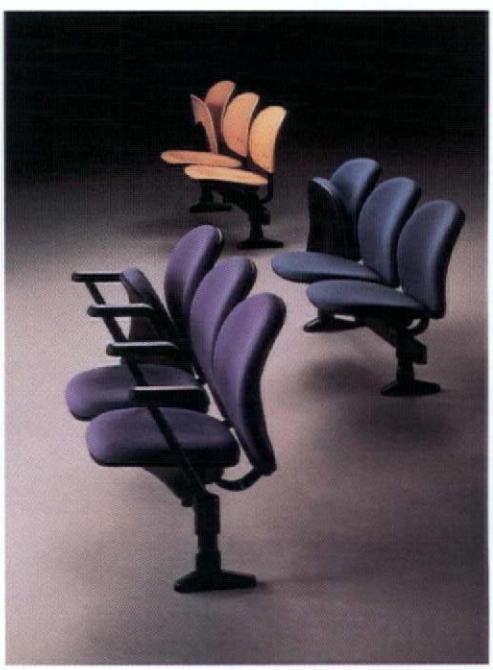


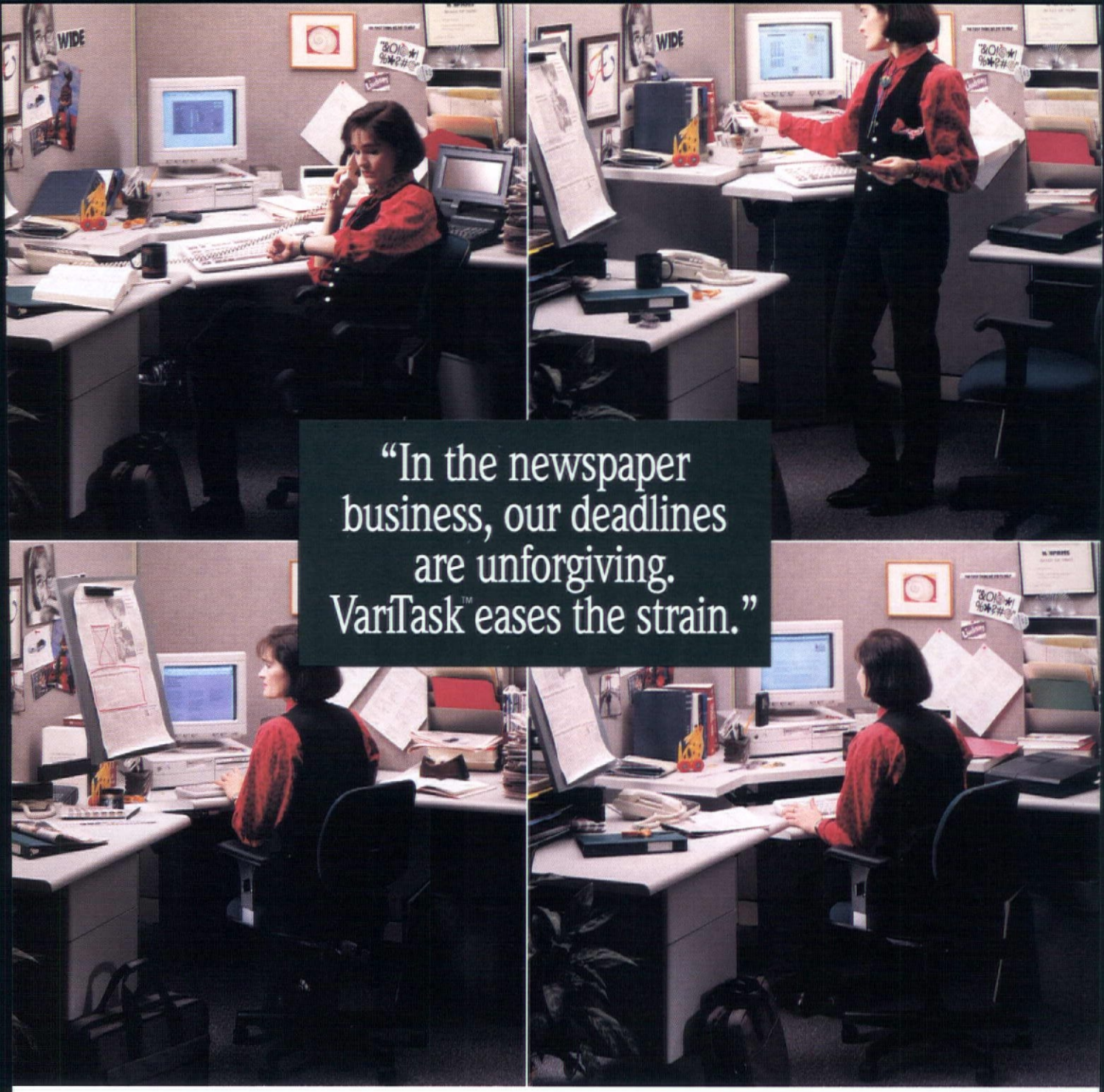
Howe Furniture Corporation offers the Tutor Table and Track System, including an innovative collection of modular, lightweight tables developed specifically for training environments by renowned designer Niels Diffrient.
Showroom No. 1169

Circle No. 258

KI brings the unparalleled comfort of its popular Piretti Collection to the auditorium. Piretti Auditorium is available in three models, each addressing a specific auditorium seating requirement. Fixed-floor mounted, Piretti Auditorium comes with or without arms. A complete line of accessories is available.
Showroom No. 1181

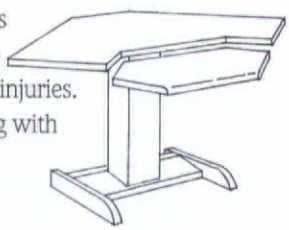
Circle No. 257





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Circle 31 on reader service card.

FLOOR 11

MARKETPLACE



Momentum Textiles introduces Metro, a traditional stripe with urban flair, from the Decorative Contract 5 collection. Woven of rayon and polyester with the hand of fine duppioni silk, Metro is an elegant, dressy stripe reasonably priced at $30. Parade and Downtown colorways are shown.
Showroom No. 1120

Circle No. 260



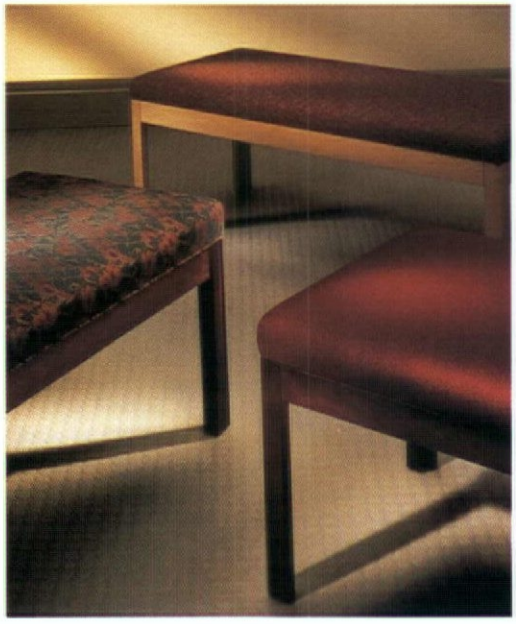
Lecture Seating by JG Furniture Systems addresses the challenges of fixed seating installations and training facilities by supplying a diverse and adaptable system of chairs. Lecture Seating includes both freestanding and floor-mounted chairs, as well as a fully integrated table/chair system.
Showroom No. 11-118

Circle No. 261



The Harter Group has brought unprecedented ergonomic adjustability and support to managers and executives with its new Colleague seating system. Colleague combines the extensive seat, back and arm adjustability long associated with healthy computer task seating with the distinctive styling of executive seating. It allows executives to adapt the chair to fit themselves and their tasks without sacrificing the chair style and stature they require.
Showroom No. 1129

Circle No. 162



Nucraft introduces the Traditional and GS benches. Traditional's fluted legs are both gracious and practical, while its cushion features welted, French seam stitching that makes a graceful transition to the hardwood frame. The GS bench features a softly radiused corner and leg for a refined look. A dart stitch in each corner of the cushion continues the theme.
Showroom No. 1166

Circle No. 264



Parachute, Knoll's new line of affordable office seating, makes its landing at NeoCon. Developed by industrial designer Dragomir Ivicevic, Parachute is available in one- and two-piece models and is designed specifically to meet the ergonomic needs of a broad number of office workers.
Showroom No. 1111

Circle No. 263



FLOOR 6
FLOOR 12
FLOOR 13
FLOOR 16

MARKETPLACE

The Design Coordinates collection of Naugahyde Brand Fabrics from Uniroyal Engineered Products targets the hospitality, health care and office segments. The collection consists of marbled prints, open weave tweeds, architectural linear designs, coordinating leather looks and fresh laminate color tones.
Showroom No. 1348

Circle No. 151



HEWI's 33.3081 support with a fold-up feature is constructed of high quality nylon with corrosion resistant steel inserts for extra strength. Spring-assisted movement assures smooth functioning when being lowered. The support locks into place when raised and turned to either side.
Showroom No. 13-151

Circle No. 152





Ralph Wilson Plastics Co.'s Perma-Edge decorative edge treatments for work surfaces and cabinet doors are attractive and easy to apply. Multi-colored or monolithic-look beveled edges and a range of solid wood profiles are available. Perma-Edge decorative edge treatments also provide enhanced contrast for visually disabled clients.
Showroom No. 13-150

Circle No. 153



Mohair Velour is revived with Lee Jofa's introduction of six colors notable for their rich yet subtle tonalities. Shown are Maple Sugar, Ginseng, Brandywine, Midnight and Mulberry colorways. This luxe mohair fabric combines beauty and performance to the highest standards for commercial use.
Showroom No. 1270

Circle No. 149



The MC-184/SL Gondola settee and chair from the McGuire Furniture Co. feature a loose set cushion with a zippered upholstery covering. An upholstered upper back option is also available.
Showroom No. 6-187

Circle No. 148



Giati's Hepplechip dining chair is part of a collection of solid, plantation-grown teak furniture designed by Mark Singer. The transitional design with classical overtones features cushions made from Giati 100% acrylic fabric. Outdoor jacquard fabrics are also available.
Showroom No. 1611

Circle No. 292



MARKETPLACE

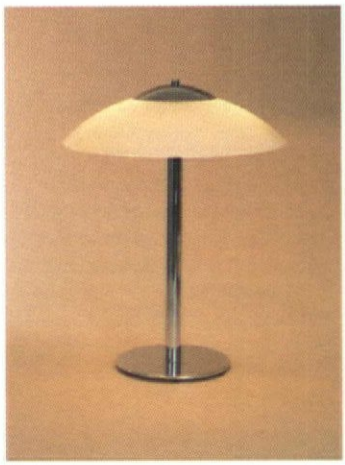


Torus from Health Design was expressly designed for the health care environment with lounge, waiting area and patient room applications in mind. Available in a variety of frame options that allow the user to match functional and aesthetic criteria with appropriate solutions, Torus also offers two width options and mid-back as well as high-back models.
Showroom at 350 North LaSalle

Circle No. 155

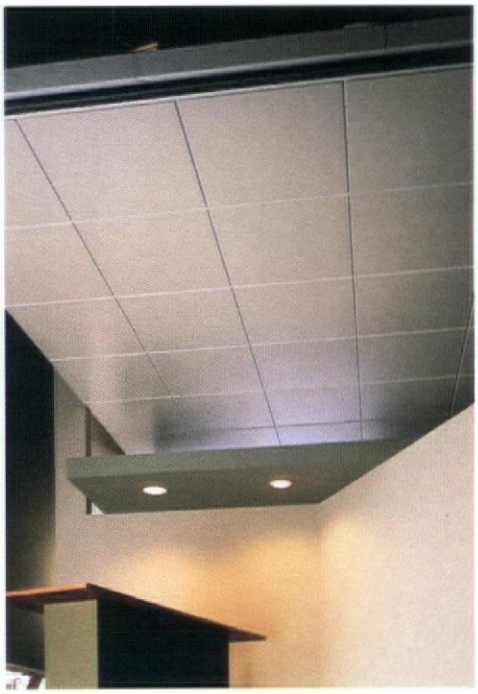
A glow of warm light diffuses through the etched glass shade of the table lamp from the G-4 Collection from TSAO + CLS. The finely proportioned base and stem are available in polished brass or chrome. Options include energy-saving bulbs, bolt-down hardware and glare-reducing diffusers.
Accessories Plus Showroom at 400 N. Wells

Circle No. 160



Looking for a cool, clean, sophisticated ceiling at a reasonable cost? Check out Panz ceiling panels from USG Interiors. Featuring the strength and economy of steel, Panz panels combine durability, cleanability, sound control and accessibility.
Showroom at 222 W. Hubbard

Circle No. 286



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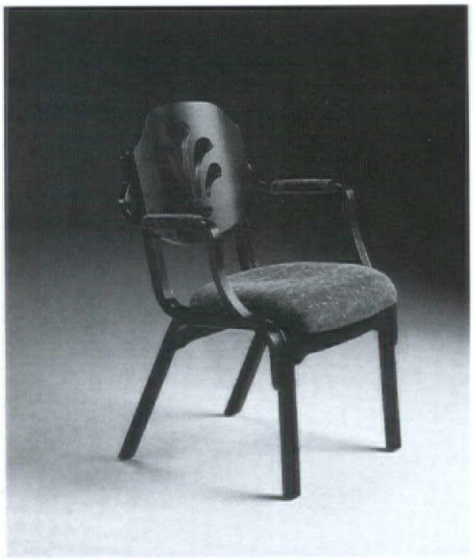
The Ward Bennett Wraparound Chair from Geiger Brickel is the first product to employ Geiger Brickel's new wood extrusion process. This process reduces prices on current and future wood seating lines that employ compound-curved designs.
Showroom at 300 W. Hubbard

Circle No. 285



Jon Eells, the designer of the Opera Series chairs from Sauder Manufacturing Company, has built a bridge to the past by marrying classical designs with the latest furniture manufacturing technology. The PlyLok construction process, with a warmth and reminiscence of styles, was his motivation for creating the Opera Series. Shown is the Carmen arm chair with removable cushions.
Buildings Show Booth 904

Circle No. 156



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At Office Master you can find all types of quality-crafted ergonomic seating from budget, high-quality task, multi-task to high-back executives. We take pride that each chair is engineered and manufactured with the highest ergonomic standards for comfort, yet is very affordable.

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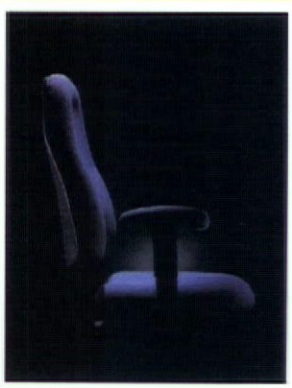
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Circle 32 on reader service card

MARKETPLACE

Bentley Mills presents Haverhill, a multicolored, textured, cut and loop carpet styled for today's market. Using the latest computerized technology, Bentley's artisans created an extraordinary addition to its widely acclaimed product offerings. Haverhill is engineered with 100% DuPont Antron continuous filament nylon with DuraTech for superior performance and resistance to soiling.
Showroom at 444 North Wells, Suite 305

Circle No. 157



Completely adjustable for maximum ergonomic support, Mayline's new VariTask O/S workcenter adapts to the user's computer support needs. Keyboard and monitor surfaces electronically and independently adjust with a full 20- to 47-in. height range. Slide and tilt options are also available.
Buildings Show Booth 604

Circle No. 158





Jofco's Waltham Swivel seating collection, designed by William Rafftery, reinterprets traditional styling in fine wood and combines it with the best of functional movements and ergonomic principles. Four arm upholstery details and two back heights are available.
Buildings Show Booths 651-657

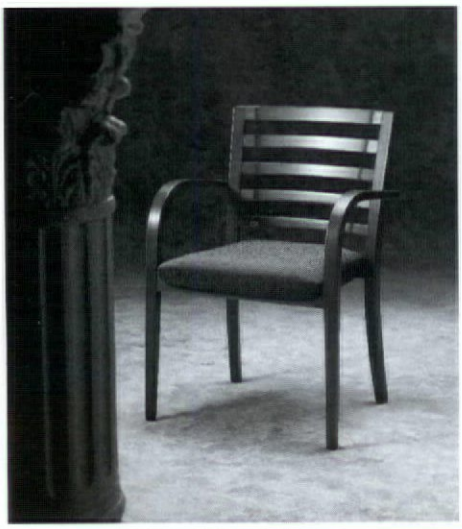
Circle No. 159

TRADE WINDS ARE BLOWING

Monsanto announces the introduction of Ultron VIP Solution Dyed nylon 6,6, a new, improved contract fiber that brings the high-performance advantage of pigments to one of the industry's leading premium nylons.
Buildings Show

Circle No. 288



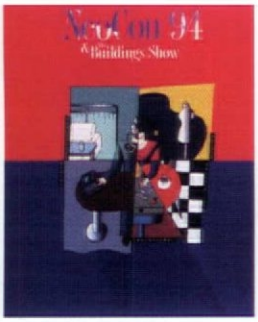


The Monaco Collection of seating from Loewenstein is an original design stacking series featuring elegant contoured lines. Monaco is available with upholstered seat and back.

Circle No. 287


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THIRD FLOOR

Allsteel	300
American Seating	399
Atelier International, Ltd.	303
Atlanta Architectural Textiles	324A
Baker Furniture/ Contract	317
Bernhardt Contract	314
Boling Company, The	371
Bradford Systems	3-107
Bright Chair Company	3-123
Brueton Industries	349
Classic Leather	3-100
Condi	389
Councill Contract Showroom	331
Cramer	383
Creative Dimensions	383
Curran Executive Office Furniture	324A
Dar-Ran Furniture Industries	383
Davis Furniture	3-115
Design Tex Fabrics	3-121
Douglass Industries	394
Eck Adams Corporation	3-112
Executive Furniture Inc.	3-111
G. F. Office Furniture, Ltd.	310
Girsberger Office Seating	306
Halcon Corp.	336
Harbinger	377
Harden Furniture Contract	3-124
Hardwood House	300
Herman Miller 1+2	321
HAG, Inc.	361
HBF/	
Hickory Business Furniture	387
I.C.F.	313
Institute of Business Designers	341
Invincible Metal Furniture	3-112
Jasper Seating	383
Keilhauer Contract Seating	360
Kobi Office Systems	383
Lees Commercial Carpet	3-101
LUI Corp.	340
Meridian	318
MP & Associates	353
OSI Signatures In Fine Wood	333
Panel Concepts	330
Paoli	375
Paralax/Engineered Data Products	312
Patrician Furniture Co.	383
R.L. (K?)Witt & Associates	345
Robert Allen Contract/	
Ametex Contract Fabrics	367
Rosemount Office Systems,Inc.	365
Siok, Dennis & Associates	383
Sitag USA, Inc.	355
Smith Metal Arts	318A
St. Timothy Chair	3-100
Vecta	303
Vitra Seating	310A

FOURTH FLOOR

Blumenthal Print Works	498
Charles W. Demler, Inc.	487
Chatham Mfg., Inc.	493
Covington Fabrics Corp.	496
Craftex Mills	493
Culp, Inc.	489
John Wolf Decorative Fabrics	494
Glabman-Teichner, Inc.	499
Quaker Fabric Corp.	484

SIXTH FLOOR

American Society of Interior Designers	620
Anne Remien, Inc.	6-131
Archetonic	6-107
Architex International	626
Baker Knapp & Tubbs	6-197
Beacon Hill Showrooms	633
Betterman's	611
Brunschwig & Fils	6-121
Carpets By Design	629A
Decorators Walk	622
Designers Choice, Ltd.	6-119
Donghia Showrooms, Inc.	631
Feizy Oriental Rugs	600
Fields, Edward, Inc.	635
Gretchen Bellinger, Inc.	6-118A
Hinson & Co.	6-117
Houlès U.S.A., Inc.	6-168
Interior Crafts	614
Isabel Scott Fabrics	624
Jack Lenor Larsen	638
Kirk Brummel	629
Kittinger Company	6-158
Kravet Fabrics	6-128
Lacey-Champion Carpets	6-164
Nicholas P. Karas Associates	6-113
Oriental Rugs International	6-140
Osborne & Little, Inc.	610
Pindler & Pindler, Inc.	6-170
Richard Norton, Inc.	612
Rosecore Carpet Co.	636
Rozmallin Showroom	6-184
Scalamandrè	626
Schumacher Fabrics & Wallpaper	6-133
Scott Group	614
Stark Carpet	6-102
Stroheim & Romann, Inc.	6-148
Thybony Wallcoverings	6-166
Warner Company, The	6-136
Watson Smith, Inc.	6-127

EIGHTH FLOOR

ARC COM Fabrics	888
Carnegie Fabrics	851
Cartwright	852
CCN International	857
Dec-Art Designs	846
DIFFA/Chicago	885F
Haskell of Pittsburgh	810
Haworth, Inc.	830/837
Interface Flooring Systems	848
Kimball International	825
Maharam	883
Metcor Manufacturing	834A
OFS/Styline	885
Prismatique Designs Ltd.	893
Tuohy Furniture	880
Woodtronics	879

NINTH FLOOR

Business Office Systems Inc	9-104.
BPI Communications	936
International Visitors Center	930
Ombre, Inc.	922A
World Trade Center	
Chicago Association	929

TENTH FLOOR

Add Interior Systems	10-150
Adden Furniture	1050
AlliedSignal Fibers	10-130
Allyn Bank Equipment Co.	1067A
American Institute of Architects	1049
Armstrong World Industries, Inc.	1059
B.P.C. Industries	1040A
Ball Group, The	10-166
Buckstaff Company	10-134
Business & Institutional Furniture Manufacturers Association	1057
Cabot Wrenn	10-116
Charvoz	10-105
Deepa Textiles	10-166
Durkan Patterned Carpets	10-146
DuPont Fabric Center	1097
DuPont Flooring Systems	10-111
Egan Visual	1082
Eldon Office Products	10-152
Fixtures Furniture	10-160
Flex-Y-Plan	10-144
Garcy/SLP	1043A
Gianni	10-124
Gilbert International	10-153
Grahl Industries, Inc.	10-154
Human Factor Technologies	1098
Jack Smith & Associates	1054A-B
La-Z-Boy Chair	10-135
Magnuson Group	1054
Masland Carpets	10-102
Metamorphosis	10-100
Milliken & Co.	10-115
MDC Wallcoverings	10-155
Nova Office Furniture, Inc.	1038
Packard Industries, Inc.	10-106
Peter Pepper Products	1094
Precision Mfg. Inc.	10-118
Samsonite-Contract	10-133
Southwood Furniture Corporation	10-148
Steelcase, Stow Davis	1032
Stow Davis Furniture Inc.	10-167
Stratford Hall	10-147
Teknion Furniture Systems	1048
Tenex Corp.	1079
Treiber, Al, Associates	1056
Trendway	1086
United Chair Company	1042
Versteel, Inc.	1093
Viking	10-110
Woodscapes/Hayes	10-141

ELEVENTH FLOOR

Adam James Textiles	1157
Alma Companies	1140
Ben Rose, Ltd.	11-123
Brayton International	11-114
Carolina Business Furniture	11-124
Chromcraft-Monarch Furniture	1146
Cleator	1174
Eurotex	11-121
Executive Office Concepts/EOC	11-104
Falcon Products	1194
Forbo Industries, Inc.	1189
Gunlocke Company, The	1120
Harter Group, The	1129
Hon Company, The	1127
J.M. Lynne Co.	1157
Jackson of Danville	1168
JG Furniture Systems	11-118
KI	1181
Knoll Group, The	1111
Metropolitan Furniture	11-100
Nemschoff Chairs	1193
Nevins, Inc.	1123A
Nucraft Furniture Co.	1166
Richard Winter Associates	1169
Shelby Williams Industries	11-111
Spinneybeck	1155
Steelcase, Stow Davis System 2/90	1118
Modular Facility Signage	1119A
Thayer Coggin Institutional/TCI	1173
Thonet Industries	11-106
Virco Mfg. Corporation	1162
Wool Bureau, The	11-113A

TWELFTH FLOOR

de Aurora Showroom	1230
Antiques de Pascal	1262
Antiques, Ltd.	1282
Area International	12-100
B.K. Block Associates	1219A
Beegun's Int'l	1285
Chapman Mfg. Co., Inc.	1286
Charles Barone, Inc.	1268
Clarence House Imports	1254
Colie & Harris	1224
Cyrna International	12-101
Duralee Fabrics, Ltd.	1228
E.R. Janata	1272
Ello Furniture	12-105
Entourage Ltd.	1265
Frederick Cooper Lamps	1214
Grange Furniture	1275
Koch & Lowy	1288
LaBarge Inc.	1216
Lang/Levin Studios	1273
Lee Jofa	1270
Maggi & Assoc.	1267
McGary & Co.	1290
Melvin Wolf & Associates, Inc.	1212
Mike Bell Antiques	12-110
Pace Collection, The	1246
Patterson, Flynn & Martin	1226
Peter Klujian Carpet Company, Inc.	1274
Style by Jeanne	1217
Thanhardt-Burger Corp.	1266
Tri-Par Inc.	1220
Trouvailles	1221
Wedgwood USA, Inc.	1257

THIRTEENTH FLOOR

Abet Laminati	13-147
Abitare Inc.	1301
American Floorcovering Assoc.	13-154
American Supply Association	1360
Architectural Distributors, Inc.	13-165
Avonite	13-147
Ayr Cabinetry	13-147
Benchmark Showcase, The	13-173
Birger Juell, Ltd.	13-180
Braewood (Brookside Veneers)	13-147
Cabinetpak Kitchens, Inc.	13-147
Chadwick's Surfaces International	13-147
Chicago Tile Institute	1311
Couristan, Inc.	1359
Dale Niece & Assoc.	1336
Design Concepts Int'l/	
Bosch & Crystal Cabinetry	1378
Dillon Carpet Corp.	1359
Elon Tile	1374
Esquema Collection	13-147
Flordia Tile Ceramic Center	13-147
Formica Corporation	13-147
Franke Sinks	13-147
Franke Inc.	13-147
General Electric Co.	13-147
Gibralter	13-147
Granite & Marble Resources, Inc.	1380
Granite Supply International	13-147
Grohe America, Inc.	13-147
Halter Enterprises	13-147
Hartco	13-147
Hastings Tile &	
IL Bagno Collection	13-147
Hispanic Designé	1310
Illinois Brick/Prairie Material Sales	1376
Imexpain/Esquema Collection	13-147
Intercontinental Arts Studio	
Snaidero, Inc.	1384
International Kitchen &	
Bath Design	13-151
International Press Center -Chicago	1324
Ironmonger	13-147
Italian Marble & Tile, Inc.	1308
Jenn-Air	13-147
K & B Galleries, Ltd.	1368
KWC Faucets	13-147
Kallista	1303
Keevan Sadock Design, Ltd.	13-122
Kitchens & Baths by Don Johnson	1375
Kohler Co.	1300
Kroin	13-151
Laminart Plastic Laminates	13-147
Les Care	13-147
Marble Design, Inc.	13-115
Maytag	13-147
McDuffee's Wood Fronts	13-147
Mid-America Tile Distributors	1370
Midwest Cabinets, Inc.	1305
Neill & Company	13-112
Oakton Distributors	13-147
Parkwood Chicago, Inc.	13-147
Porcher	13-160
Ralph Wilson Plastics Co.	13-147
Robern Medicine Cabinets	13-147
Simmons	1338
Smart Rooms, Inc.	13-101
Stein & Associates	1337
Stone Fabrication Shop, Inc.	1377
Swingline Suspension Seating, Inc.	13-147
Swirl-Way Plumbing Group	13-147
SWC Industries	13-147
U-Line Corporation	13-147
Viking Ranges	13-147
Walmark Corporation	13-147
Whirlpool Corporation	13-147
Wilsonart	13-147
Wood-Mode Cabinetry	13-101

SIXTEENTH FLOOR

Antique Carpet Showcase	1624A
Barcalounger Designer Service	1620
Betty M Collection	1684
Blutter/Shiff Design Associates Ltd.	1648
Brown Jordan	1664
Callard & Osgood, Ltd.	1611
CMI	1622
Design Galleries, Inc.	1628
Fine Art Ltd.	1619A
Harden Furniture Residential	16-100
Hartman USA, Inc.	1660
Hekman Furniture	1621
Highland House	1616
International Society of Interior Designers	1634A
Jacobs Corporation, M.H.	1647A
Mallin Company	1674
Mandel & Company	1600
North Hickory	1621
Oriental Carpet Gallery	1624
Pauline Grace	1677
Reinisch, Philip, Co.	1657
Robert Irwin Ltd.	16-112
Sherrill Furniture	1666

SEVENTEENTH FLOOR

Allibert	17-107
Callard & Osgood, Ltd.	1711
Casual Living Worldwide	17-105
Casualine	1752
Century Furniture	1796
Charles Jacobsen Inc.	1709
Compex International Co. Ltd.	1777
Crown Leisure Products	1766
Cumberland Crown Industries Inc.	1773
Directional	1720
Grosfillex	1754
Holly Hunt Ltd.	1728
Homecrest Industries	1757
Lane	1718
Lloyd/Flanders	1786
Meadowcraft Wrought Iron	17-103
Pride Outdoor Products	1746
Sam Blount Co., Inc.	17-103
Samsonite Furniture/Lineal Design	1794
Suncoast Aluminum Furniture	1744
Tai Ping Carpets	1718B
Telescope Casual Furniture	1776
Trans-Pacific	1771
Triconfort, Inc.	1760
Tropitone Furniture	1780
Windsor Designs	1756
Winston Furniture	1748

EIGHTEENTH FLOOR

Barbara Pearlman Design Atelier	1848
Beacon Hill Showrooms	1866
Bernhardt Showroom Chicago	1871
Brian Andrew, Ltd.	1820
Brintons Carpets, USA	1831
Century Art, Inc.	1881
Councill Craftsman	1873
D and D Designs	1867
Designer's Classic Collections, Inc.	1855
Ficks Reed	1856
Holly Hunt Ltd.	1844
Jorian Rug Company	1822
Keller Collection	1878
LandMark Enterprises, Inc.	1822A
Lees Commercial Carpet	1814
Lexington Furniture	1828
Masland Carpets	1882
Midwestern Relay	1849P
Ray-Shel Enterprises	1870B
Richard Himmel Antique & Decorative Furniture	1800
Stuart-Buchanan Antiques, Ltd.	1852
Top Floor, Inc.	1817A
Traditional Imports	1818
Trans-Ocean Import	1870A

A Few Pointers on Comfort & Productivity

Designed for those with special support needs or simply the need for exceptional comfort, the Chiropractic with R.S.I Arm and energy absorbing foam is recommended by leading chiropractors and ergonomists.

CHIROPRACTIC

ORTHOPAEDIC SPINAL SUPPORT

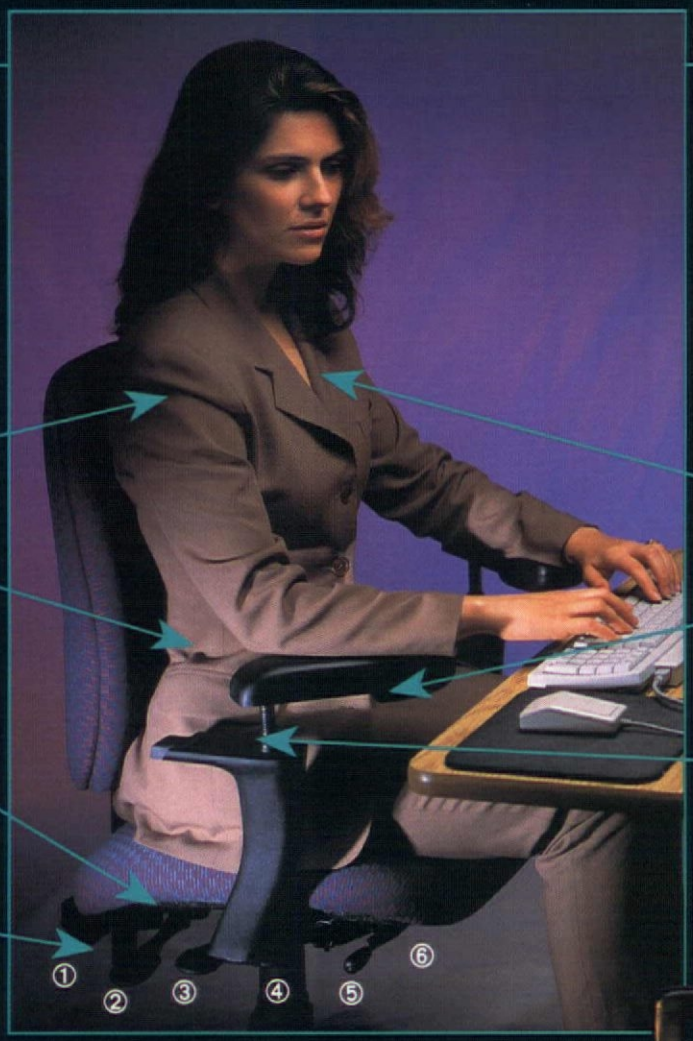
Relieves and prevents back and hip discomfort regardless of task or individual body build

Aligns with and supports vertebrate column for optimal spinal support

Special hugging kidney and lumbar support areas help decrease 'back loading' on the spine

Exclusive moulded, energy-absorbing foam. Superior high density and low compression set eliminates pressure points and allows foam to mould to users' shape.

Six different easily accessible posture controls for maximum adjustability



R.S.I. ARM

ORTHOPAEDIC ARM SUPPORT

Relieves and aids the prevention of discomfort due to repetitive function disorders (Carpal Tunnel Syndrome) and awkward positional requirements

Encourages user into correct postural form helping prevent future discomfort

Infinite number of positional locations

Height and 360° rotation adjustability; push-button height adjustment and lock located out of sight

① Back handwheel adjustment
② Back angle adjustment and lock
③ Pneumatic chair height adjustment
④ The tilt lock
⑤ Tension handwheel adjustment
⑥ Forward angle allowance lever



ALLSEATING

US calls toll free 1-800-563-3502 ; Canadian calls (905) 625-7723

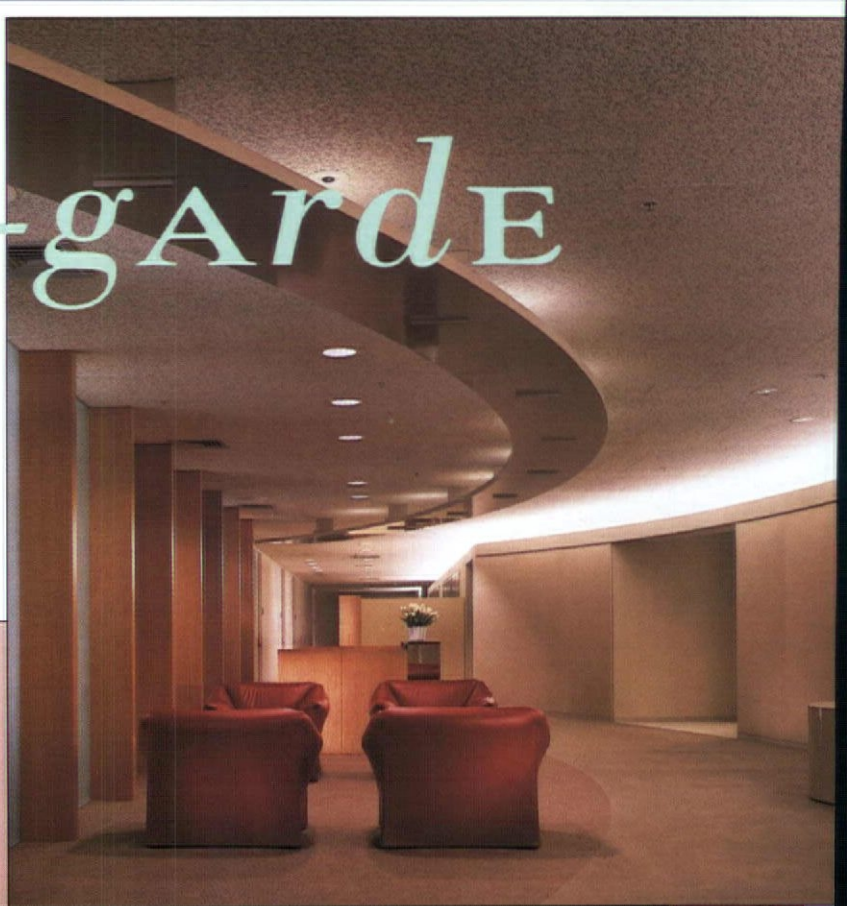
The R.S.I Arm is Patent Pending - Model 9901 shown

SEATING SOLUTIONS THAT ENCOMPASS STYLE, COMFORT AND AFFORDABILITY

Circle 33 on reader service card

SEE US AT BOOTH #804 AT NEOCON

avant-garde



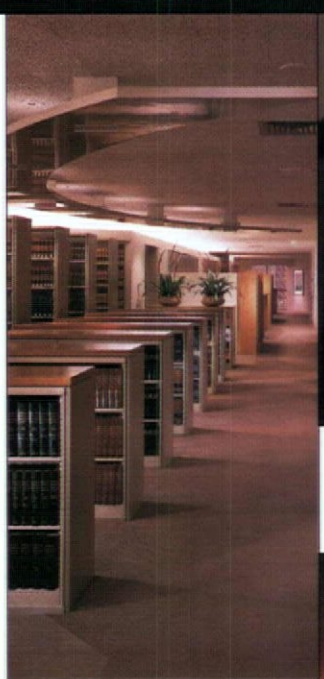
Monsanto Salutes 1993 DOC Award Winners Henry Goldston, AIA, and Walt Thomas, AIA, of the design firm AREA in Los Angeles for their dazzling interpretation of a traditional law firm in a more avant-garde LA context. The prize-winning designers used Prince St. Technologies'



Installation Photography © Jon Miller, Hedrich-Blessing. Product Photography © Don Rank.

Anyone can follow the standards. It takes extraordinary design to set new ones.

"Classic" and "Sisal" carpet with Monsanto Ultron® VIP nylon to define angular traffic patterns. Accentuate sweeping curves. And bring a luxurious feel to Murphy, Weir & Butler's sophisticated, contemporary space.





Winning designers shown above: Walt Thomas (left), and Henry Goldston.





designs of distinction begin with MONSANTO

Monsanto Contract Fibers

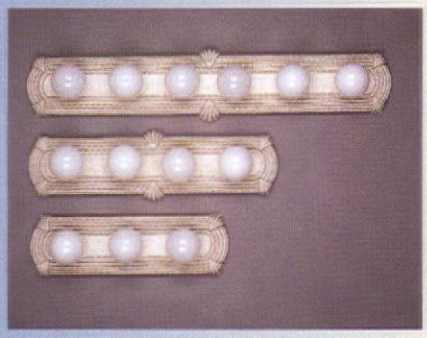
Monsanto, The Chemical Group, A Unit of the Monsanto Com
320 Interstate North Parkway, Atlanta, GA 3
800-543-5377 or 404-951-

The Commercial Design Network

LIGHTING PRODUCT GUIDE

This special presentation of state-of-the-art lighting equipment, which appears in the publications of the Commercial Design Network (*Architectural Lighting, Contract Design,* and *Facilities Design & Management*) includes information on a range of products from decorative and outdoor luminaires, to lamps and ballasts. For readers' convenience, the names, addresses and telephone and fax numbers of manufacturers have been listed, in addition to reader service card numbers. This Guide is only one way in which the Network publications are working together to benefit both the manufacturing and specifier segments of the architectural and design communities.

AMERICAN LANTERN COMPANY



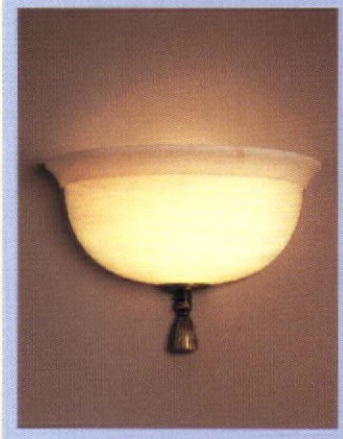
4344 HIGHWAY 67N
NEWPORT, AR 72112
TEL. 501-523-2705/
FAX 501-523-5744

Contact: Sarah Sexton

Product Shown: The new Duraplex molded bath line combines generous proportions and hand-sculpted styling with durability and versatility. Shell series above is shown in Marbelesque finish. Light strip styles have easily removable, decorative panels and are available in matte white, allowing custom finishing. Over 40 designs are offered in the 8-page "Light Sculpture" brochure.

Company Profile: American Lantern offers a line of over 1500 interior and exterior styles for residential and commercial markets.
Circle 101

BALDINGER ARCHITECTURAL LIGHTING



19-02 STEINWAY STREET
ASTORIA, NY 11105
TEL. 718-204-5700/
FAX 718-721-4986

Contact: Linda Senter

Product Shown: Designed by world-renowned architect, Robert A.M. Stern, Tassel comes in 12-inch or 16-inch widths and is available in a variety of finishes and diffusers. (Antique brass and alabaster shown.)

Company Profile: Baldinger produces the lighting collections of world-renowned architects and designers, as well as wonderfully handcrafted custom lighting in all styles.
Circle 102

CSL LIGHTING MFG.



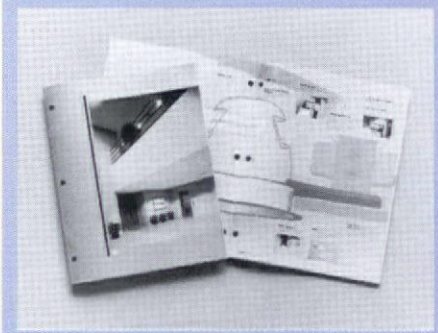
27615 AVENUE HOPKINS
VALENCIA, CA 91355
TEL. 805-257-4155/
FAX 805-257-1554

Contact: Richard Stellar

Product Shown: Mitelite halogen under-cabinet lighting, offered in three sizes, is the slimmest, most unobtrusive undercabinet light on the market. A mere 1 1/4 inches deep, and fully dimmable, Mitelite delivers higher lumens, brighter light than any other. Easy to mount, instant-on (no flickering), and available with a cord, switch and plug. Contractor friendly models are also available that hardwire directly to house current.

Company Profile: Low-voltage, track, decorative, and 2D fluorescent lines are also available.
Circle 103

CAPRI LIGHTING



6430 E. SLAUSON AVENUE
LOS ANGELES, CA 90040
TEL. 213-726-1800/
FAX 213-728-1319

Contact: Larry Collins

Product Shown: Capri Lighting has introduced a broad offering of recessed and surface fixtures for use with energy-efficient compact fluorescent lamps. The new catalog presents three major families of fluorescent downlights: the Commercial offering, Design/Build products, and the Pacesetter series.

Company Profile: Capri manufactures a variety of products, including architectural recessed incandescent, low voltage, HID, fluorescent and track lighting.
Circle 104

LIGHTING PRODUCT GUIDE

DESIGNPLAN LIGHTING, INC.



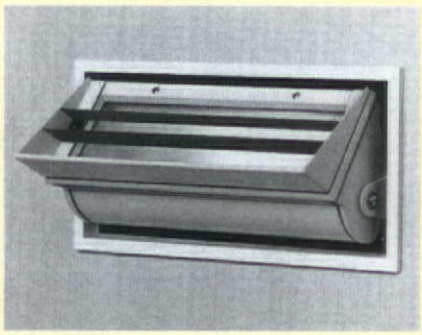
1225 STATE ROUTE 12
FRENCHTOWN, NJ 08825
TEL. 908-996-7710/
FAX 908-996-7042

Contact: Richard Klapper

Product Shown: The Quarter is a cast aluminum, vandal-resistant indoor/outdoor wall sconce. The unit is U.L. listed wet label and takes an 18-watt compact Quad Deluxe D/E fluorescent lamp. It uses a 120-volt electronic ballast capable of starting down to -25F.

Company Profile: DesignPlan produces a range of decorative vandal-resistant luminaires for indoor and outdoor use, as well as custom products.
Circle 105

ELLIPTIPAR, INC.

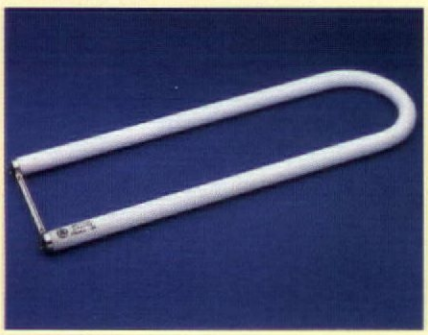


114-152 ORANGE AVENUE
WEST HAVEN, CT 06516
TEL. 203-931-4455/
FAX 203-931-4464

Contact:
Jennifer B. Monahan

Product Shown: Elliptipar's A.D.A. luminaires are small but mighty. Their unique asymmetric reflector, when mounted in the wall at eye height, will spread even brightness across a broad expanse of ceiling. It can use tungsten halogen or efficient and warm, people-flattering HQI lamps. Great for hospital and school corridors and the like.
Company Profile: Elliptipar manufactures indoor and outdoor products including asymmetric direct/indirect, task/ambient, incandescent, fluorescent and HID.
Circle 106

GE LIGHTING



NELA PARK
CLEVELAND, OH 44112

Contact: To contact your GE Lighting Specialist 1-800-523-5520

Product Shown: The T8 Mod-U-Line U-shaped lamp offers design flexibility for the commercial and industrial market. Only 1 inch in diameter, the lamp is ideal for innovative fixtures in modular building designs, while maintaining uniform levels. The lamp is efficient, has a long life and is available in SP color (CRI 75), and SPX color (CRI 84). The lamp may also be included on energy reduction rebate programs offered by electric utilities.
Circle 107

HAFELE AMERICA CO.

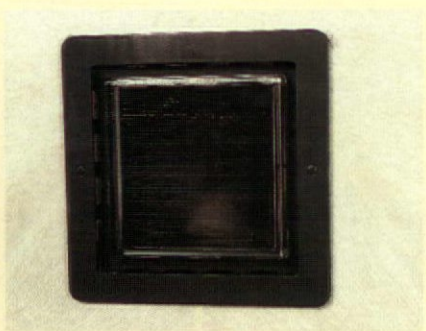


3901 CHEYENNE DRIVE
ARCHDALE, NC 27263
TEL. 1-800-334-1873/
FAX 910-431-3831

Product Shown: The undercabinet halogen light bar is available with 20-watt lamps in attractive white or black housings. The 9-inch model features one 20-watt bulb; the 18-inch model, two lamps; and the 27-inch unit, three lamps. Each fixture comes with a cord and plug, and has its own off/on switch. The unit is U.L. and C.S.A. listed and can be used in kitchens, offices, laboratories and other locations. Two mounting screws are provided.

Company Profile: Hafele offers a complete halogen lighting collection for furniture and cabinetry, all U.L. and C.S.A. listed.
Circle 108

HYDREL



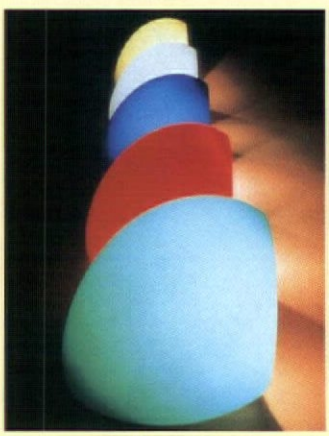
12881 BRADLEY AVENUE
SYLMAR, CA 91342
TEL. 818-362-9465/
FAX 818-362-6548

Contact: Hal Madsen

Product Shown: The 9600 Series Recessed Wall Lights have improved beam patterns and unique internal glare control that allow remarkable 10 to 1 spacing, making far fewer fixtures necessary. Sealed lighting components eliminate water intrusion, the number one outdoor lighting problem. Modular components provide for fast, easy installation and maintenance.

Company Profile: Hydrel manufactures innovative outdoor lighting, incorporating advanced technology for sealing in-grade surface mount, wall mount, and underwater fixtures to meet the rigors of the outdoor environment.
Circle 109

LEUCOS USA INC.



70 CAMPUS PLAZA II
EDISON, NJ 08837
TEL. 908-225-0010/
FAX 908-225-0250

Contact: Christina Mazzawi

Product Shown: The Golf P1 globular wall sconce made of Murano handblown glass provides upward and diffused illumination. Companion table, floor and pendant versions are also available. The fixture is offered in five brilliant colors: satin white, cobalt blue, red, amber and Nile green. It is offered in versions that use halogen or incandescent lamps. Golf P1 is in a moderate price range.

Company Profile: In addition to the Golf family, Leucos introduces the Vittoria, Pulce, Grillo, Aladino, Vela and Inchino series available in Spring 1994.
Circle 110

LIGHTING PRODUCT GUIDE

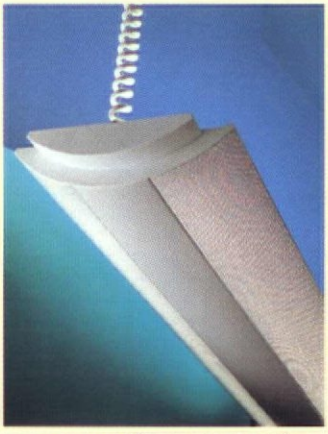
LIGHTOLIER



100 LIGHTING WAY
SECAUCUS, NJ 07096
TEL. 201-864-3000/
FAX 201-864-4512

Product Shown: Pro Spec is a modular, recessed point source system allowing greater design creativity by providing the flexibility of eleven sources and three optics in one housing. Modular plug-in accessories and shallow housings increase the system's versatility and usefulness to the design professional. Matching apertures and finishes allow Pro Spec to be utilized with all other Calculite incandescent, compact fluorescent, and metal halide downlights.
Circle 111

LITECONTROL CORPORATION



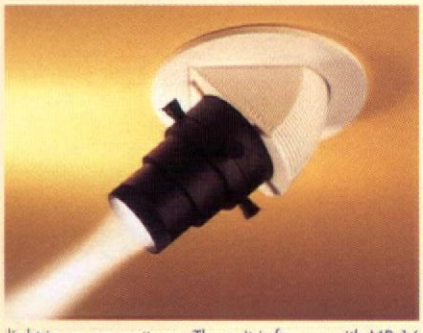
100 HAWKS AVENUE
HANSON, MA 02341
TEL. 617-294-0100/
FAX 617-293-2849

Contact: Amy Simmons

Product Shown: Classica, by Litecontrol, is the ultimate blending of design and technology. Designed for use in upscale, high-design interior spaces, including offices where VDTs are used. This creative solution answers the need for high-lumen, energy efficient, multi-lamp combinations, making Classica a project-oriented system.

Company Profile: Litecontrol Corporation manufactures high performance, energy efficient architectural fluorescent lighting systems for commercial and institutional applications.
Circle 112

LUCIFER LIGHTING COMPANY



414 LIVE OAK STREET
SAN ANTONIO, TX 78202
TEL. 1-800-879-9797/
FAX 210-227-4967

Contact: Marisa Martin

Product Shown: This new framing projector inserts into Lucifer adjustable downlights for framing artwork and interior settings. Accessory uses an optical lens and trimming shutter to focus light in square patterns. The unit is for use with MR 16 quartz halogen lamps. The framing projector accepts Optivex lens for ultraviolet protection.

Company Profile: Lucifer Lighting Company manufactures miniature low-voltage lighting fixtures, including linear light strips, recessed downlights, track and spotlights, and shelf lights.
Circle 113

LUMIERE DESIGN & MFG. INC.

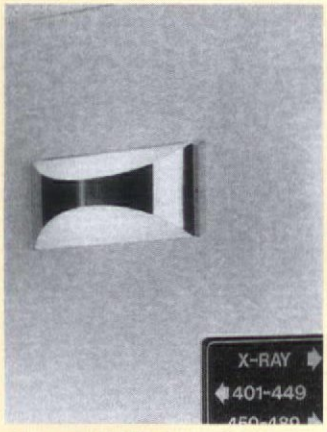


31360 VIA COLINAS #101
WESTLAKE VILLAGE, CA 91362
TEL. 818-991-2211/
FAX 818-991-7005

Product Shown: To solve problems associated with concrete installations, Lumiere Design & Mfg. has created the Zuma #1211 composite recessed step light. Crafted from glass-filled polycarbonate, Zuma #1211 defeats the corrosive elements of concrete and stone. Zuma #1211 stands strong for years, in residential or commercial applications. Also available: CAT. #1212 120-volt, with 20-watt incandescent light source; and #1213 12-volt, two 18-watt incandescent lamps.

Company Profile: Lumiere is a prime manufacturer of landscape and specialty lighting fixtures, with its own state-of-the-art manufacturing equipment on site.
Circle 114

R.A. MANNING COMPANY



P.O. BOX 1063
1810 NORTH AVENUE
SHEBOYGAN, WI 53082
TEL. 414-458-2184/
FAX 414-458-2491

Contact: Tom Manning

Product Shown: R.A. Manning Company has added to their full line of designer lighting, creating a complete line of wall sconce fixtures built to meet the Americans with Disabilities Act (ADA) requirements. The law specifies that light fixtures projecting from walls not extend more than 4 inches into hallways, aisles or passageways, if they are mounted 27 to 80 inches above the finished floor.

Company Profile: For over four decades, Manning has been a leading manufacturer of high-quality custom lighting for churches, schools and public buildings worldwide.
Circle 115

NORAL LIGHTING



12940 SAN FERNANDO ROAD
SYLMAR, CA 91342
TEL. 818-367-9773/
FAX 818-367-7113

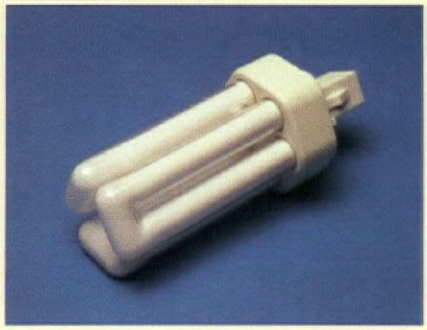
Contact: Clint Wade (909-624-3916)

Product Shown: The Princess Model residential-use luminaire can be wall or post mounted. The housings, brackets and posts are offered in black, white, patina or custom color, polyester-coated aluminum. Sun, weather, and impact resistant lenses in one-piece acrylic or polycarbonate. Choice of lamp, voltage, accessories, optics.

Company Profile: Grouping models of various sizes and applications into "Families of Luminaires" provides high-quality, integrated lighting solutions for residential and commercial uses.
Circle 116

LIGHTING PRODUCT GUIDE

OSRAM SYLVANIA INC.

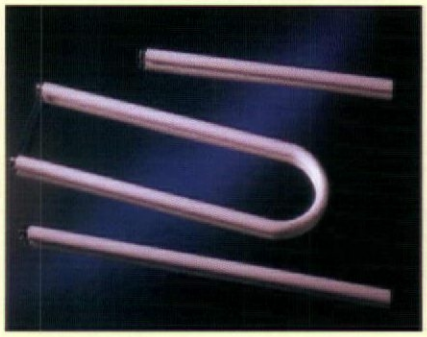


100 ENDICOTT STREET
DANVERS, MA 01923
TEL. 508-777-1900/
FAX 508-750-2152

Product Shown: The Sylvania Dulux T and T/E triple tube compact fluorescent family are up to 78 percent more efficient than incandescent lamps. Rated at 10,000-hour life, the 18- to 32-watt units produce up to 2400 lumens, equivalent to a 150-watt incandescent lamp.

Company Profile: Osram Sylvania's focus is on new product innovation, system solutions and energy efficient, longer-life lighting products.
Circle 117

PHILIPS LIGHTING COMPANY



200 FRANKLIN
SQUARE DRIVE
SOMERSET, NJ 08875
TEL. 908-563-3273

Contact: Nick Bleeker

Product Shown: Philips Lighting TL 80TM Series fluorescent lamps represent a major innovation in lighting quality. The thin 1-inch diameter lamps contain the finest blend of rare-earth trichromatic phosphors, achieving a color rendering index of 85. TL 80 lamps installed with electronic ballast result in a savings of up to 43 percent in energy costs compared to standard T 12 on magnetic ballasts. In addition to energy savings, TL 80 Series lamps have a lumen maintenance of 93 percent and provide total system efficacies of up to 104 lumens per watt. Philips Lighting's TL 80 Series offer an array of wattages, lengths and color temperatures that suit every application imaginable.
Circle 118

SPI LIGHTING INC.



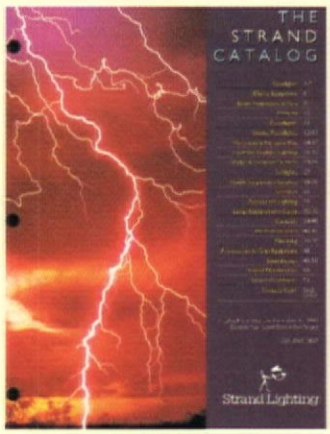
10400 N. ENTERPRISE DR.
P.O. BOX 635
MEQUON, WI 53092
TEL. 414-242-1420/
FAX 414-242-6414

Contact: Cindy Frederick

Product Shown: Lightruss is a series of indirect light modules with HID lamps that are uniformly spaced in a continuous truss system anchored by die-cast aluminum bulkheads. The system can be configured to round corners, accommodate changes in elevation, be pier-mounted or be inverted to provide a direct light source.

Company Profile: Renaissance, Echo and Options product lines are also manufactured by SPI Lighting Inc.
Circle 119

STRAND LIGHTING

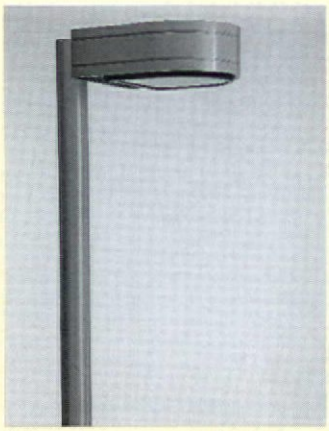


1814 SOUTH SANTA FE AVENUE
RANCHO DOMINGUEZ, CA 90221
TEL. 310-637-7500/
FAX 310-635-5519

Product Shown: Stand Lighting's full line catalog includes information on spotlights, effects equipment, beam projectors & PARs, fresnels, floodlights, studio floodlights, portables & portable kits, location daylight lighting, studio & location fresnels, softlights, studio suspension systems, scrollers, automated lighting, lamp replacement guide, controls, interface devices, dimming, accessories & grip equipment and distribution.

Company Profile: Strand manufactures a full line of dimmers, controls and luminaires for architectural and entertainment uses.
Circle 120

STERNER LIGHTING SYSTEMS, INC.



351 LEWIS AVENUE WEST
WINSTED, MN 55395
TEL. 612-485-2141/
FAX 612-485-2899

Contact: Barbara Kampmeyer

Product Shown: Sterner's Sedona expands it "custom look" Area/Roadway line with a full range of HID lamps and IES light distribution patterns. Two sizes, to 400 watts, the Sedona provides the toolless maintenance and sealed optics standard in Sterner's Roadway products, as well as strong architectural appeal.

Company Profile: Sterner Lighting Systems manufactures area/roadway lighting, Infranor precision floodlighting, architectural lighting controls, custom luminaires, ambient and interior lighting, and Northern Light security lighting.
Circle 121

TIVOLI INDUSTRIES, INC.



1513 EAST SAINT
GERTRUDE PLACE
SANTA ANA, CA 92705
TEL. 714-957-6101/
FAX 714-957-1501

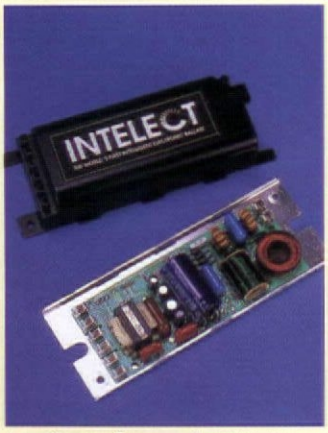
Contact: Mitch Bronson

Product Shown: The unique Tivoli bi-directional step light is available in two versions: direct/direct (shown) and direct/indirect. They combine a durable vinyl extrusion with a variety of replaceable lamp and LED light sources. Tivoli bi-directional step lights are offered with colored and clear lenses for carpeted applications.

Company Profile: Tivoli also manufactures cove lighting (BX & PL), starlight ceiling panels, task/accent lighting, landscape lighting, special effects—chase & fade, aisle lighting, and fiberoptic animated signs.
Circle 122

LIGHTING PRODUCT GUIDE

USI LIGHTING/PRESCOLITE



1251 DOOLITTLE DRIVE
SAN LEANDRO, CA 94577
TEL. 510-562-3500

Contact: Keith Bahde

Product Shown: Intelect is a compact fluorescent dimming system that uses new patented integrated circuitry to substantially reduce the ballast size and provide a dimming solution that is finally affordable. The unit provides flicker free, full-range dimming from 100 percent down to 5 percent.

Company Profile: Other product lines include: Prescolite track and downlighting, Prescolite Emergency systems, Prescolite controls, Columbia (specification fluorescent), and Moldcast (outdoor).
Circle 123

USHIO AMERICA, INC.



10550 CAMDEN DRIVE
CYPRESS, CA 90630
TEL. 1-800-838-7446/
FAX 1-800-776-3641

Contact: Craig Asato

Product Shown: The UHI-S70DW/E26/EUP compact 70-watt single-ended metal halide lamp is explosion proof and ultraviolet protected. The lamp burner is contained within an explosion-proof envelope for open fixture use with standard ANSI ballast. Axial burner provides improved light output of up to 30 percent.

Company Profile: Ushio America manufactures quartz halogen, incandescent and discharge lamps. Standard and specialty MR 16 and compact metal halide lamps available with ultraviolet-absorbing quartz glass.
Circle 124

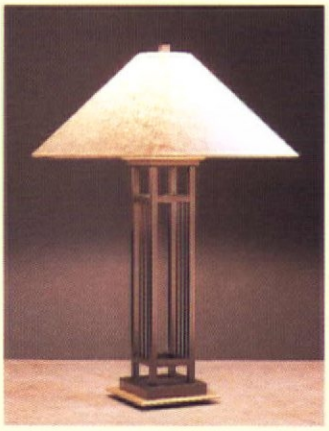
VANTAGE CONTROLS, INC.



345 EAST 800 SOUTH
OREM, UT 84058
TEL. 801-224-6560/
FAX 801-224-0355

Product Shown: Home control systems designed for the luxury residence and the custom architectural project, Vision by Vantage is the designer's choice for today's intelligent living environment. Vantage Controls' Vision technology is a fully programmable, microprocessor-based lighting and home control system. Featuring distributed processing and designer control stations, the system provides unparalleled flexibility, convenience and reliability.
Circle 125

VISA LIGHTING



8600 WEST BRADLEY ROAD
MILWAUKEE, WI 53224
TEL. 414-354-6600/
FAX 414-354-7436

Contact: Geoffrey S. Marlow

Product Shown: Visa's quality design and construction has gone portable with its table lamp series. These lamps stand 28 1/2 inches high and 22 inches wide with an 8-inch shade. Created with several configurations and classic shade options, these table lamps are available with incandescent or integrally ballasted compact fluorescent lamping. Options include brushed solid aluminum and painted finishes.
Circle 126

THE WATT STOPPER INC.



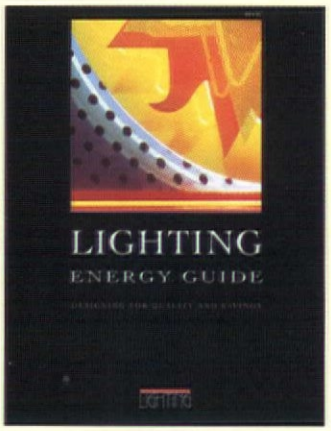
2800 DE LA CRUZ BLVD.
SANTA CLARA, CA 95050
TEL. 1-800-879-8585/
FAX 408-988-5373

Contact: Stan Lynch

Product Shown: PIR ultrasonic and dual technology occupancy sensors automatically turn lights on only in areas that are occupied and off when vacated. They come in a variety of models to fit every room in a building and provide 20-60 percent in energy savings.

Company Profile: The Watt Stopper manufactures light level sensors, energy auditing tools and office power controls.
Circle 127

COMMERCIAL DESIGN NETWORK



MILLER FREEMAN INC.
1515 BROADWAY
NEW YORK, NY 10036
TEL. 212-626-2585

Contact: Michelle Murtha

Product Shown: The 60-page "Lighting Energy Guide: Designing For Quality & Savings," published by Architectural Lighting magazine, includes information on how to sell clients on energy efficiency, guidelines for effective energy management, Energy Policy Act implications, how to conduct a lighting audit, fluorescent dimming and electronic ballasts, HID luminaires, guidelines for smart fixture shopping, occupancy sensors, controls, maintenance, and new construction and retrofit case studies that detail energy efficient and design-wise techniques. The guide can be purchased by sending $24.95 plus $3.00 shipping and handling to the address above.

Management/ Professional Work Stations

Thousands of former middle managers and professionals at IBM, General Motors and other *Fortune 1000* companies who are now working in smaller organizations for less pay give stark testimony to the ongoing toll of the 1990-1991 recession, in which white-collar layoffs have cut deeply into management ranks. Managers and professionals constitute 27% of the U.S. work force, so what happens to them has considerable impact on the rest of the economy. The good news is that corporate America is hiring them again, so much so that they accounted for over 60% of the 2.2 million net new jobs created in 1993 even as blue-collar hiring remained relatively sluggish. The management/professional work stations targeted to them try to balance two conflicting trends in today's business world: the blurring of organizational hierarchies and the prerequisites of accomplishment. As the products shown here attest, it's a delicate balance.

AMERICAN SEATING

The Invitation Wood Collection furnishes upscale executive offices and accompanying support staff spaces with the warmth and prestige of wood. A comprehensive office furniture system, the Invitation Collection includes panels, work surfaces, lateral files, lighting, cabinetry and accessories, as well as freestanding tables.

Circle No. 202



HAWORTH

Premise is an attractive, user-friendly solution offering all the benefits of a systems environment with even greater flexibility and ease of reconfiguration. The line of professional work stations incorporates the performance and aesthetic features most frequently requested by customers, including a full line of coordinated casegoods so freestanding work stations can be easily integrated into a systems environment.

Circle No. 201



TAB PRODUCTS CO.

Attention to appearance, engineering detail and affordability make the Prestige Wood Trim Systems Furniture the line that space planners have been waiting for. Prestige solid oak and oak veneer panel trim components help the designer create space plans for the changing office of tomorrow. A full selection of panel shapes and sizes combine with hanging components, pedestals and seating choices to create a wide range of privacy options.

Circle No. 205



KIMBALL OFFICE FURNITURE

The Footprint collection offers functional, dimensional and aesthetic interface between fixed wall and open plan offices. The various components allow optimum use of the available space by adapting to the size and shape of the workplace or building floorplan—hence the name Footprint. The collection's three elements include Traxx horizontal twin wall racks, modular storage components and modular work surface components and tiles.

Circle No. 204



EXECUTIVE OFFICE CONCEPTS

The Options System breaks from traditionally structured environments with an endless array of componentry and finishes that allow new freedom in corporate space planning. The architectural building blocks do not act like a system. Here, curved window panels frame a double file credenza under stackable window modules. The angular capsule work surface with a Concept edge detail is flanked by model 839 executive and 810 arm chairs.

Circle No. 206



FLEX-Y-PLAN

System Four emphasizes sophisticated styling enhanced by quality detailing. Clean lines and soft edges accentuate the visual continuity of a system designed with aesthetic appeal in mind. Simplicity, elegance and affordability are key features.

Circle No. 208



KI

WorkZone, KI's freestanding modular work station line, provides a wealth of options for managerial and professional work stations. The line consists of the traditional WorkZone, adjustable WorkZone and electrically adjustable WorkZone, all generously proportioned and ergonomically designed with wire management systems.

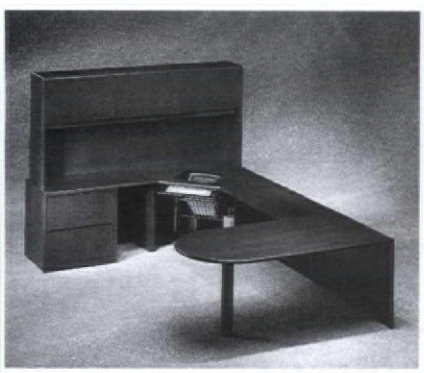
Circle No. 207



NOVA OFFICE FURNITURE

Monitor-below-the-worksurface executive desks provide increased desk space and security for sensitive material. Designers no longer need to plan around unsightly computer hardware and cables, and users can benefit from the ergonomic advantages of natural viewing angles for computer work.

Circle No. 209



BERNHARDT

Montana evokes simplicity of form, spareness of detail and functionality of purpose. This innovative collection of finely crafted products is available in figured cherry in a wide assortment of Bernhardt finishes. A management work station with modular paper storage units and a capsule work top is shown.

Circle No. 211



CONWED

The Utopia Office Furniture System creates functional space for executives, managers, administrative support and staff. Utopia can help the designer create the perfect office environment, featuring noise control, electrical accessibility, solid space division, productive componentry, custom capabilities at affordable prices and excellent customer service.

Circle No. 210



HON COMPANY

The Ridgefield Series, part of the Regent Collection, is a veneer desk line which combines elegance and quality with extraordinary value. Features include a choice of three distinctive edge treatments, bookmatched veneers, dovetailed file and box drawer construction with finished interiors. Credenzas, bookcases, a corner unit, a stack-on-organizer, a file center and more allow offices to express individual preferences.

Circle No. 212



GUNLOCKE

Prism is a versatile furniture system of freestanding and panel-supported components attuned to today's demanding requirements for function and value. The all-new metal frame panels add flexibility to an extensive system that is available in metal, wood and combinations. Prism spans a broad spectrum of aesthetics and function.

Circle No. 215



HARDEN CONTRACT

The Connectives Modular System features a selection of desks, returns, bridges, credenzas, hutches, wardrobes, receptionist galleries, conference tops and data support units that can be used separately or in combination to create multi-functional work environments. Solid cherrywood construction enables Harden to meet custom specifications for size, configuration and finish.

Circle No. 213



HAMILTON SORTER

Biotec Management Workstations create a productive working environment that supports user needs and easily adjusts to technology changes. Optional conference table extensions invite team meetings without disturbing work-in-progress on other surfaces. Privacy panels are available to reduce noise and visual distractions. The contemporary design complements any decor with a wide variety of designer laminate and woodgrain finishes.

Circle No. 214



TRANSWALL

Reasons is an off-modular panel stacking system that allows work stations to more readily conform to work pattern requirements. Flexibility and efficiency minimize inconvenience and downtime in meeting current and future office space needs. Heights can be changed to meet specific requirements, permitting acoustical and visual privacy, especially in teamwork environments.

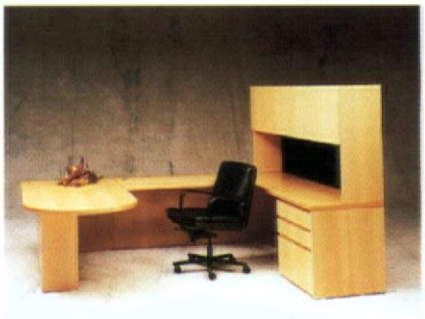
Circle No. 216



GEIGER BRICKEL

The Eco Group Line of fine wood casegoods and office seating gives companies a way to spend less, yet achieve the look, function and manufactured quality characteristic of the executive suite furniture for which Geiger is renowned. Desks, returns, credenzas, storage modules and wood guest seating are indicative of original, contemporary design that is architectural in concept with lasting design qualities.

Circle No. 217



MERIDIAN

The modular 6000 series features end panels and back panels in three heights that can be specified to meet individual user preferences. Interchangeable, under-desk file and storage pedestals can move from one side to another. Designed for flexibility of use, the desks can be grouped into functional work areas, "wrapped" with panel systems or moved into private offices.

Circle No. 218



DAVIS FURNITURE INDUSTRIES INC.

The Dialog Desk Collection designed by the Art Collection Design Team is a contemporary vocabulary of tables, work tops, storage elements and accessories. Its modular design allows for flexible planning to accommodate virtually any task. The series can be configured into an unlimited collection of desks and credenzas for the private office. Work surfaces are available with wire management to accommodate data and communications cabling.

Circle No. 219



DAR/RAN

The Sequence System responds to the increasing need for work space mobility. It has been designed to be totally modular, non-handed and reconfigurable, so work stations may be adapted to changing space arrangements. The system utilizes new coating technologies and veneer treatments that provide extreme durability. It is computer compatible, contemporary/transitional in styling and available with six standard top shapes.

Circle No. 221



ROSEMOUNT OFFICE SYSTEMS

Unlike traditional panel-to-panel connecting systems that require different connectors for in-line, two-way, three-way and four-way connections, the Private Spaces panel system utilizes one universal connector for all panel combinations. The system offers four panel designs and the different component designs as well as a wide range of colors and fabric options.

Circle No. 203



STEELCASE

Paladin, designed by Brian Kane, now offers a total wood drawer option and a bullet table for its four profile styles. The Paladin Series brings a fresh new look to wood casegoods at a moderate price. Its clean styling, warm wood tones and distinctive detailing create a dramatic presence. The four styles comprising the series include square, rounded, tapered and stepped profiles.

Circle No. 222



THE KNOLL GROUP

Rugby is a cost-effective, hardworking combination of metal desks and panel-based furniture. From conventional desks to modular, linked desk clusters, it offers affordable solutions for management and professional work stations. Rugby's building block concept allows users to rearrange existing components or add new ones easily. A sophisticated yet simple cable management system supports electronic and telecommunications technology.

Circle No. 223



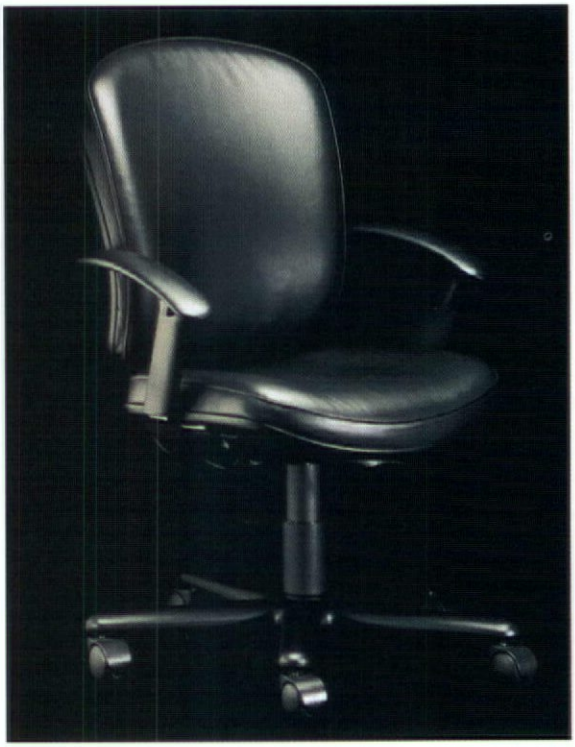
All in the Family

Allsteel takes its most recent seating line to task with the introduction of Tolleson II, designed by Tolleson Design

By Jennifer Thiele Busch

The current emphasis on family values has even pervaded the ranks of office furniture. This NeoCon, Allsteel will follow up the successful introduction of its Tolleson line of seating two years ago with Tolleson II, a younger office chair sibling that is unmistakably a member of the Tolleson family, but with a distinct personality and individual mission of its own.

Tolleson II does not attempt to improve upon the original Tolleson chair, which has held its own for Allsteel among a forest of worthy competitors. Rather, the new chair is an extension of the existing line, borrowing many of Tolleson's best qualities and incorporating them into a highly adjustable, actively ergonomic seating product that represents a logical addition to its passive ergonomic predecessor. Tom Tolleson, of Charlotte, N.C.-based Tolleson Design, who designed both the original and latest versions of Tolleson with associate Greg Saul, explains: "We were given a fairly intensive design brief, and we understood that the new chair should reflect the original in as many ways as possible without sacrificing function."



The new task chair is specifically geared towards people working in a very computer-intensive environment, yet it invokes a keen sense of design to set it apart. "That is what we felt we needed," states Richard Heriford, Allsteel vice president for design and marketing communications. "There are not many chairs on the market with Tolleson II's combination of styling and function. Most have taken a mechanistic, as opposed to industrial design approach."

Tolleson and Saul were anticipating an intensive task model long before it actually came to fruition, which perhaps made them singularly qualified to design Tolleson II—even though Allsteel did solicit concepts from other design consultants. "We hoped it would happen," admits Tolleson. "But we felt that it was dependent on the success of the original." The original, it happens, was successful far beyond anyone's expectations. "We targeted Tolleson to do a certain amount of business, and it exceeded that by four times," Heriford happily reports.

For Allsteel, Tolleson II did not only spring from an attempt to capitalize on the success of the original line, however. "We considered writing a task chair into the initial plans for the Tolleson line," explains Ginny Simms, Allsteel's director of seating and textiles. "But we were on such an aggressive product development schedule that we decided it would be best to stick to the original scope of the project."

While the original scope of Tolleson was to create a high-style line of passively ergonomic seating that covers the range from basic clerical to upgraded executive models at value-oriented prices, the new chair is much more focused. It is designed to address the needs of people who are seated at the computer for extended periods of time, and to meet or exceed municipally-mandated adjustment and dimensional criteria meant to relieve repetitive stress injuries.

Tolleson II's advanced ergonomic features include a choice of independently adjustable seat and back angle or synchronous seat/back motion; four arm options, including armless, fixed arms, height adjustable arms and height and width adjustable arms; pneumatic or mechanical seat height adjustment; incremental back height adjustment of 2 1/2 in.; and dimensions meeting ANSI/ HFS 100-1988 and San Francisco VDT Ordinance standards. In addition, independently adjustable control models include a backrest angle that supports upright and reclined work postures and a seat angle adjustment with forward seat tilt. Single action posture models include adjustable reclining tension.

True to its intentions, Tolleson II has kept the first Tolleson's well-received aesthetic with deep contours that read visual comfort, a slightly flared back, tailored cushioning and a sewn band that gives the chair a hand tailored look. The task of incorporating the new Tolleson's function to the original Tolleson's form was quite challenging, however. "The details of fitting those functions into an established form proved difficult, because when we ran into problems, we couldn't just say 'Oh, the heck with it,' and change the look to accommodate the function," admits Tolleson.

With all its aesthetic and functional features, Tolleson still had to be economical to produce. And it is so, according to Simms, thanks to such technical details as a height adjustment mechanism that is built right into an engineering-grade plastic arm, which is in turn covered with a soft urethane material. "We went with more cost-effective materials underneath, and it is designed without a lot of parts," she notes.

With the addition of the intensive task seating model, the Tollesons are well poised to inhabit the corporate office at every level. If Allsteel has its druthers, this is one family that will definitely work together.

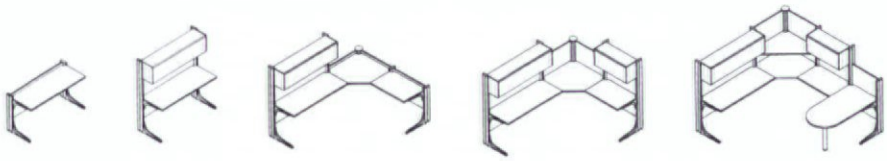
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Stripes get sexy: (right; from left to right) Bolero, Gypsy Lee Stripe and Burlesque reflect the sophisticated color sense of Suzanne Tick, along with collaborators Corinne Calesso, Janice Viekmann and Charles Uehrke (below).

Sex and the Single Stripe

ICF/Unika Vaev's Suzanne Tick orchestrates a meeting of the minds for Stripe Tease, a new, uncompromisingly modern look at color

By Jean Godfrey-June

The lofty dreams and cocktail-napkin sketches of the world's greatest architects inspire all manner of contract textiles these days, but many such textiles rely heavily on signature motifs or patterns that speak of Great Architect A or Great Architect B—and rarely of real-world environments and projects. Suzanne Tick, design director at ICF/Unika Vaev, consulted a group of designers for a strikingly different aspect of their talents, namely their color sense, before embarking on her latest collection, Stripe Tease.

"I'd been thinking about this stripe collection for a long time," Tick recalls. "Designers are always asking for stripes that aren't so large-scale they take over a space, but are large enough that you get clarity from a distance." After working up her own series of three such stripes, Tick studied archival fabrics from the '40s and '50s to capture the spirit behind their brilliant flourishes and expressive lines.

But she didn't stop there. "Contract designers are always asking for more color," she says. "But bringing in color in a usable way is the challenge." For a different take on "more color," Tick got on the phone. "There are designers whose work I've loved and respected over the years, whose color sense has always intrigued me," she explains. "So I called them up and asked if they'd like to get involved."



To her surprise, all three of the designers Tick contacted—Charles Uehrke, a designer at Interior Architecture in San Francisco, Janice Viekmann, principal of her own firm in Seattle, and Corinne Calesso, principal of American Design Co. in New York—agreed. "It was this great opportunity to get together with other designers and objectively consider different approaches to a problem," observes Uehrke. Viekman was similarly enthusiastic. "I knew all the people involved," she says. "We'd worked together in different ways over the years, and always respected each other's work." After several months of discussions, the team assembled in New York.

The meeting revealed how much serious thought each designer had put into the project. Each laid out an elaborate series of color combinations on the white tables Tick set up in the Unika Vaev studio. "I'd sent each one of them a stripe to color," Tick explains. "The only instructions I gave were to go wild."

Paint chips, fabric samples, pages ripped from fashion magazines, bits of leather and even dried leaves were used to demonstrate particular colors. While Uehrke had a vast number of possibilities, Viekman found inspiration in offbeat materials ranging from unraveled carpet to pieces of twig. Calesso offered relatively few combinations that were nonetheless spectacular: One proposed stripe worked primarily in flaming magenta and acid-brilliant orange, while another paired pale pink and chartreuse. Tick's own ideas reflected the creative range and perspective that have made her a respected innovator.

After marveling at one another's ideas, the group set to work making final selections. The procedure was surprisingly democratic. Each voted for six colorways for each stripe, then the group voted on the best cool- and warm-based neutrals, and best overall coloring.

Certain colors were worked into every stripe so they would work as a collection, even as each stripe got its own color line to work individually. The group then matched the chosen colors to the mill's existing yarns. In the end, the collection included some 29 custom colors.

When everyone departed, Tick wrote and refined all the specifications for the mill. The weaving required 38 looms to handle the colors, but the resulting collection of three stripes, each in eight colorways, has made it all worth while. "The patterns are warp-dominant, so the colors are very immediate, right there on the top of the fabric," says Tick. "It's rare in contract to get a sophisticated, modern stripe with all this color—not to mention the hand and durability of the fine wool."

For Uehrke, the collection represents, "a cross-pollination of ideas that really works." He adds, "I can see it in corporate offices, hospitality and even residential." Noting that today's designers must do a lot more with a lot less money, Viekmann feels, "A large-scale, gutsy fabric like this will go far for designers."

Collaborations among designers are often risky business, but Calesso insists that the rewards here were great. "Unika Vaev wanted something really fresh and unpredictable, something we weren't already seeing in the market," she says. "Through our different design processes and vocabularies, I think we really achieved that—and had some fun in the process."

The playful sense of fun indeed shines through Stripe Tease. So much for the staid old stripe!

Circle No. 227



EW NGLES N AN LD TRAIT



EOC's new Magellan collection charts some new twists in old waters. You can have angular shaped desk tops that surround you with work surface. Angled drawer pedestals that open inward for easier access. Reference shelves that operate on ball-bearing slides. Decorative veneer trim, track lighting, two tone finishes, matching tables and seating, freight-free delivery and a whole bunch more. What better name than Magellan? After all, Ferdinand was also looking for a new angle when he discovered his Strait.

Magellan desk list prices start at $3,151.
For more information:
Call 1-(800) 421-5927
Fax 1-(310) 603-9100

EOC



OC's Chicago Mdse. Mart Showroom #11-104 during NEOCON.
36 on reader service card



Sensor® (right) adds optional back height and arm height and width adjustments to the world's most popular office chair, thanks to a Steelcase product development team (below) that included (left to right) Dave Rundhaugh, Arnie Dammerman, Chuck Roossien, Jody Hanson and Tim Zylstra.

The Chair with ESP

Steelcase's legendary Sensor® chair adds two significant options that may keep customers clamoring for more—right up to the year 2000

By Roger Yee

Time can do wondrous things—at least to old masters' paintings, classic cars and Dorothy's red shoes as worn by Judy Garland in *The Wizard of Oz* in 1939—but the ultimate reward for most technological artifacts is typically oblivion. Thus, updating a best-selling machine such as Steelcase's Sensor®, arguably the world's most popular office chair with over three million sold in the Americas, Europe and Asia since its introduction in 1986, calls for a delicate balance of old and new. Observing how Steelcase has breathed new life into its quintessential passive ergonomic chair by adding optional back and arm adjustments reveals how critical the customer is in today's marketplace.

True to its name, Sensor was immediately distinguished for its ability to sense and respond to a sitter's movements with a highly flexible shell and an equally versatile tilt tension mechanism—and without the need for manual adjustment. "Sensor's mechanisms and shell were designed to act together, providing controlled movement along with increased support," says Jody Hanson, specialist in seating product marketing for Steelcase.



Designers and their business and institutional clients took notice. "At first, we couldn't make Sensor chairs fast enough," recalls Gordon Peterson, senior manufacturing engineer for Steelcase. "The chair set a benchmark for the generation of passive ergonomic chairs with the 'ergonomic look' that first appeared in the 1970s."

Eight years later finds global markets more crowded, designs more sophisticated and customers more demanding. "Sensor is definitely in its mature stage," admits Hanson. "To maintain it as the number one office chair, we are updating it with enhancements that should take it to the year 2000."

In fact, Sensor has been continually improved since the start of its product cycle. Before the new adjustments were introduced, the company's engineering and manufacturing teams had already subjected the design to value engineering in numerous successful efforts to improve function, simplify components and streamline assembly. But there were limits to where Sensor could go to keep its growing customer base happy. As Chuck Roossien, project leader in product engineering and manufacturing for Steelcase, points out, "We had to leave Sensor's basic shell and mechanism as is. Others might emulate our design, but we felt they couldn't equal it."

Red flags were raised when Steelcase saw computer usage soar in organizations large and small. "We already made active ergonomic products such as the Criterion chair to assist the clerical worker who spends long hours at a computer performing repetitive tasks," observes Arnie Dammerman, seating product designer for Steelcase. "But the multi-task worker whose day revolves around conferencing, researching, keyboarding and filing needed more adjustability in a chair without wanting to make those adjustments." In effect, Steelcase had an opportunity to make Sensor more responsive—or risk losing sales to nimbler competitors.

Studies of anthropometrics in the office showed that two significant ways to increase Sensor's utility for a wide range of the white-collar population would be to make the back and arms adjustable. When the multi-disciplinary Steelcase product development team went to work on Sensor, it focused on bringing adjustability to these two areas without seriously altering the chair's form or function.

As a result, the back offers a rack-and-tooth height adjustment over a three-inch range for individual lumbar support that the sitter can operate by pressing a button on the side of the back cushion connected to a cable-activated mechanical detente. On the arms, a trigger-type height adjustment passes a number of stops within a four-inch range, while a width adjustment telescopes in and out across a combined, eight-inch range. (Back and arm options can be field-installed on existing Sensor chairs in minutes.) The updated design complies with ANSI/HFS guidelines.

Teammates from industrial design, engineering, manufacturing, finance, marketing and sales worked together from day one to revamp a perennial powerhouse in the Steelcase product line. "Before the team concept was implemented, everyone defended his own turf and compromised later in the development cycle," says Peterson. "Here we found ourselves fighting to protect the total design concept. Sensor had changed from 'your call' or 'my call' to everyone's business."

If designers and their clients feel the same way about the updated Sensor, Dorothy's red shoes may have to make room for another legend that dances—on casters, of course.

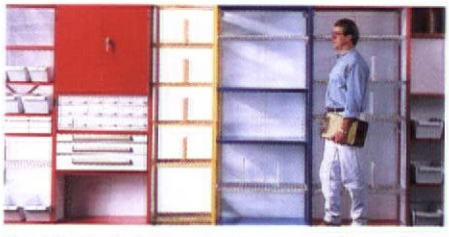
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EXIT

Music for Your Eyes

Music becomes visible in the West Coast headquarters of Sony Music Entertainment in Santa Monica, Calif., designed by Steven Ehrlich, AIA and Pizzulli Associates

By Roger Yee



The western end of Santa Monica's Colorado Avenue is a motley assortment of low-rise office buildings, retail shops, garages, warehouses, assorted eateries and other anonymous structures—some tasteful, some tacky and the rest nondescript—that seem to have little in common with the likes of Michael Jackson, Barbra Streisand, Pearl Jam, Michael Bolton, Gloria Estefan, Alice in Chains, Mariah Carey or the other celebrated musicians whose work has recently found a place among them. Indeed, this tidy, sensible city of population 89,905 (1990 Census) with two square miles of land, a picturesque pier and a beloved carousel along the Pacific Ocean doesn't pretend to be more than an old seaside resort that has matured into a bedroom community for Los Angeles. But artists such as Billy Joel, Bruce Springsteen and Bob Dylan are finding their way into a new, three-story, 78,400-sq. ft. stone and stucco-clad building at 2100 Colorado Avenue that houses the West Coast headquarters of Sony Music Entertainment—and they like what they see and hear in the shell and core by Steven Ehrlich, AIA and the interior by Pizzulli Associates.

You don't need to be a music lover to imagine how the offices of a recording company might look. Thomas (Tommy) D. Mottola, president of Sony Music, the U.S. division of Sony Music Entertainment, a wholly owned, New York-based subsidiary of $35-billion (1993 sales) Sony Corporation, understood the needs of his colleagues long before opening day on September 8, 1992. "When it became apparent that Sony Music would need a new home," he recalls, "I dreamed of a facility which would be a creative environment, where our employees and artists would feel equally comfortable."

Yet the recently completed facility bears little resemblance to the one Sony Music occupied for two decades in Los Angeles as CBS Records, prior to its acquisition by Sony. The previous headquarters had grown haphazardly to straddle 45,000 sq. ft. on 10 floors of a Century City high-rise office tower, burdening the organization with crowded and discontinuous spaces, furniture ill-suited to computers, poor acoustics and visual disorder. By contrast, Sony Music's new home actually resolves the tensions it must tolerate every day, such as an open and informal organization that cannot work without private offices, high-volume sound reproduction that threatens to drown out ordinary speech, or a free-form interior that ricochets against an orthogonal structure. The miracle of the solution is that everyone thrives in it.

"It's a wonderful place to work," declares Steven Gideon, director, administrative services for Sony Music in Santa Monica. "I'm still just as gaga about it as anyone else after a year and a half."

Gideon genuinely appreciates how the many pieces of Sony Music fit together from having worked with architect Steven Ehrlich, interior architect Cosimo Pizzulli and their

Noises off: Imagine a world in which everyone works closely recording music—yet keeps a certain distance because the volume is deafening—and you have stepped inside Sony Music Entertainment's West Coast headquarters in Santa Monica. Each of the three major operations it houses, including Epic Records, whose atrium (opposite) and conference room (above) are shown here, has its own character. Note such distinctive details as the acoustical clouds over the atrium and the inlay of compact disks in the table.

Sony Music Publishing's reception area (below) creates a structure within a structure, in keeping with the desire of Pizzulli Associates to expose the building's columns, metal decking and utilities. While this approach depends on careful acoustic conditioning, it gives the design unusual flexibility. In the same group's conference room (opposite), structural concerns yield to a distinctly Baroque impulse to float a tromp l'oeil sky over the proceedings.

Can recording industry VIPs hear each other when their stereos can't?



firms on a daily basis to program, plan, design and build the three-part structure and its complex interior. Unlike so many other sites where Sony simply rents space, the Santa Monica facility constituted a build-to-suit development. Under this arrangement, Ehrlich and Pizzulli designed the facility, Lowe Development Corporation financed and constructed it, and Sony leased it for 10 years.

Since Lowe was willing to forgo the maximum allowable floor area on the site, Ehrlich could fulfill Mattola's wish for a campus setting by grouping three loosely connected "buildings" containing the needed square footage for the personnel of Columbia, Epic and Epic/Associated labels and their artists, as well as the administrative staff of Sony Music Publishing, around a landscaped interior courtyard that the architect describes as an "outdoor room." In a gesture to both the facility's show business identity and the region's architectural heritage, he then drew up the elevations of his idiosyncratic 1990s composition to recall Hollywood's Golden Age. "The Sony Music campus is a contemporary vision," he feels, "influenced by the streamlined Moderne architecture of the 1930s and musical notation."

An architectural shell fitted with cores, lobbies and facades was only the beginning, to be sure. "Sony wanted a creative environment, very open and forward in design," states Pizzulli. "In the design we eventually developed, much of the building's basic structure is exposed, in contrast to the highly defined furniture and customized work stations."

Well said—if fine tuned to satisfy the tribal customs of the music recording business. For example, Sony Music prizes informality even in its New York headquarters. On the other hand, its Santa Monica personnel in marketing, artists and repertoire (creative liaison), promotion (music for radio and video stations) and media relations must work closely together without disturbing each other—a situation made tenuous by the universal need to play music at very high volumes.

Sony Music also likes to promote company spirit at the same time it encourages its individual groups to express their own identities, setting the stage for passionate rivalries among its record labels and artists, including Columbia and Epic. And loose and constantly changing as the corporate culture of music recording may be, Sony Music honors the entertainment world's jealously guarded protocol in allocating office space by rank. Thus, private offices are graded as A at 15 ft. x 17 ft. for vice presidents, B at 12 ft. x 15 ft. for directors and senior directors, and C at 10 ft. x 15 ft. for managers and coordinators.

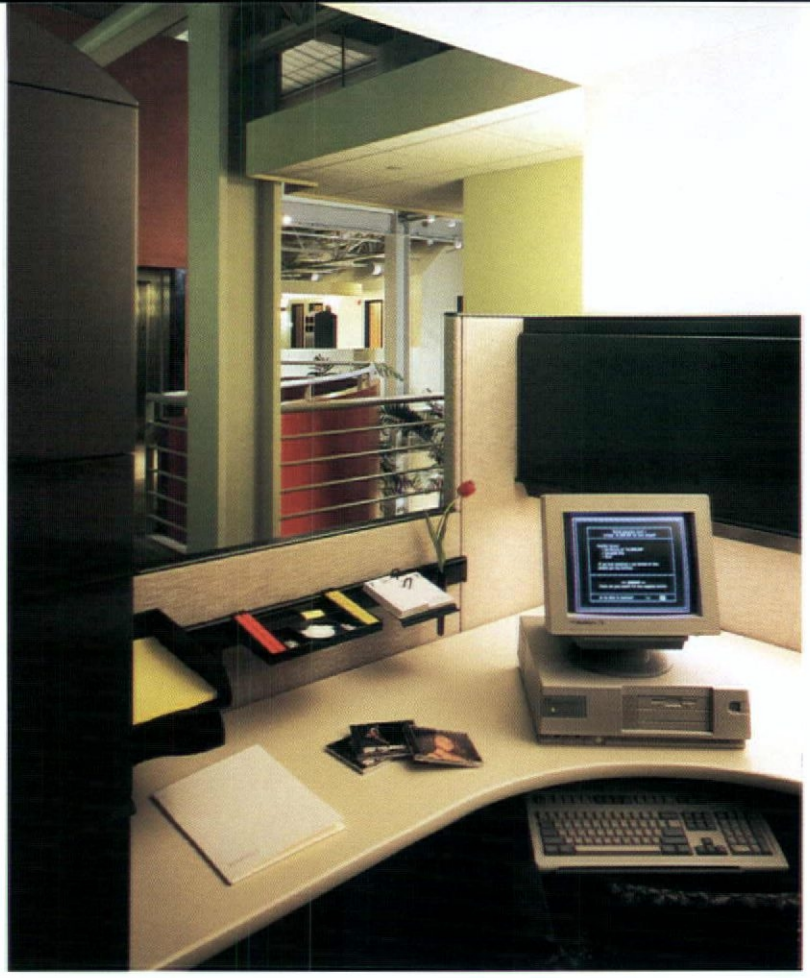
The program developed on two continents. Gideon and Pizzulli initiated the process by going from one department head to another, documenting the kind of work space and storage they ideally wanted and refining their "wish lists" into a formal proposal. The program was subsequently reviewed in America by Don Burkheimer, Western senior vice president of administration for Sony Music in Santa Monica, Melvin Lieberman, then national senior vice president of administration for Sony Music (he is now president of Sony Music International), Tommy Mattola and Michael (Mickey) Schulhof, vice chairman of Sony USA and chairman of Sony Music Entertainment in New York—as well as by Sony Corporation in Tokyo.

It was clear that the program would involve formidable complexities in planning and design. Sony Music required strongly differentiated floor plans, furnishings and lighting, acoustically isolated environments



and flexibility for inexpensive rearrangement. Pizzulli confronted the program head-on by orienting the building's three principal sections around three indoor atriums, placing private offices on the building's periphery in skewed contours to vary the floor area as well as the geometry, grouping open-plan work stations outside private offices in angular configurations to define pockets of space, and isolating conference rooms, copiers and other office services in core areas. He then used paint, drywall and a versatile yet modestly priced furniture system to carry out the bulk of his design.

Of course, visitors can readily see that Pizzulli pushed the design still further—by exposing the columns, metal decking and utilities. "I wanted the environment to be as much of a work in progress as the activities of Sony Music," he admits. Relentlessly technological as his interior design may be, it offers ample room for variety in its wide range of elevations (from one to three stories), sections (wide expanses of floor are cut away), forms (described by everything from nervous zigzags to graceful parabolas) colors (Columbia, Epic and Sony Music administration share the same textile and carpet patterns but use different colorways and paint) and lighting conditions (low-level ambient light dramatically contrasts with task and accent lighting).



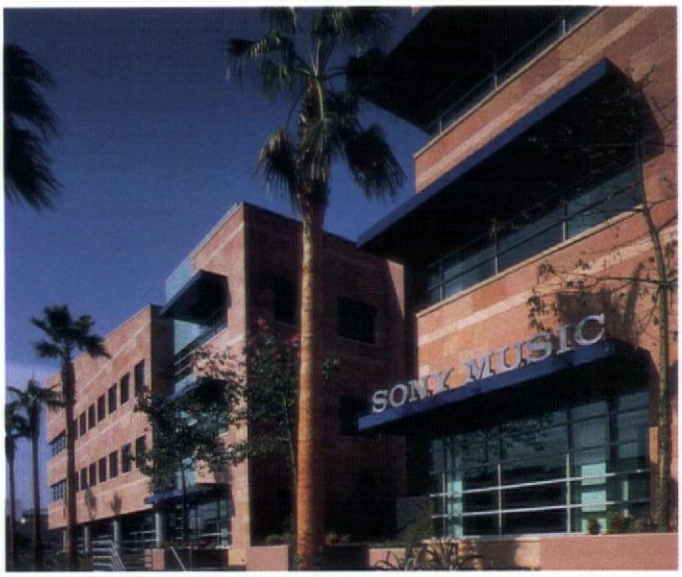
Even the design problem with the greatest potential for mischief, namely the

Waiting for that musician with an urge at 3 a.m.

acoustics of an open environment armed with batteries of state-of-the-art Sony audio-video gear in full cry, has been solved through the creation of memorable design motifs. Sound that can penetrate walls, for instance, is stopped with four layers of drywall that are often angled or bent. Sound that could escape from private offices with the return air is baffled as the air passes through massive pipes punched into the corridor walls. Sound that might reverberate against exposed metal decking is absorbed by 1-1/2-in. thick fiberglass acoustical clouds suspended over the open-plan work stations, covering the equivalent of 51% of the ceiling plane and reflecting a soft, ambient light into their surroundings.

No entertainment facility in Greater Los Angeles would be complete without its bells and whistles, and Sony Music has its own proud share, highlighted by a 6,500-sq. ft. recording facility designed by Vincent Van Haaff of Waterland and built by Continental Studio Builders for the exclusive use of Sony artists. (The facility features such goodies as a live recording studio with a Sony 56-input recording console, a Sony 48-track digital recorder and two Sony 24-track analog recorders, an editing suite and a switching room for video broadcast.) To compensate for the scarcity of affordable, nearby food service, there is also an inviting







cafeteria sheathed in glass, where employees can dine amidst views of the courtyard's lush tropical foliage before returning to work—or stopping by the small company store stocked with Sony gear.

Business has grown so rapidly for Sony Music in Santa Monica that Gideon thinks the facility's occupancy will achieve its projected 30% increase years ahead of schedule. Better yet, employees continue to enjoy the facility, even staying long past the official hours of 10 a.m.-6 p.m. Says Mattola, "Our studio and rehearsal areas are artist-friendly, as are the people who work here. The new Santa Monica complex successfully exemplifies the spirit of Sony Music. I am grateful to Mickey Schulhof and Sony for their support in making my dream come true."

"Musicians who like to record at 3 a.m. can come here," Gideon cheerfully reports. "Sony Music has special entrances that avoid the rest of the building." Santa Monicans may never hear these nocturnal outpourings performed live. But they should have no doubt who's playing their song.

Project Summary: Sony Music Entertainment

Location: Santa Monica, CA. **Total floor area:** 78,400 sq. ft. **No. of floors:** 8 (in 3 sections). **Average floor size:** 12,500 sq. ft. **Total staff size:** 272. **Cost/sq. ft.:** $37 (construction), $25 (F,F & E). **Wallcovering:** Knoll. **Paint:** Zolatone, Frazee. **Laminate:** Wilsonart, Abet Laminati. **Dry wall:** U.S. Gypsum. **Masonry walls and flooring:** International Marble. **Carpet/carpet tile:** Suncraft Mills. **Carpet fiber:** Monsanto. **Ceiling:** Tectum (fiberglass), USG Donn. **Lighting:** Lithonia, Lightolier, Forecast, Arteluce, C.W. Cole, George Kovacs, Capri, CLS, Prudential, Peerless, Leucos. **Doors:** Eggers. **Door hardware:** Schlage. **Window frames and glass:** Walters & Wolf. **Window treatment:** Levolor. **Railings:** Steg Iron. **Work stations:** Knoll. **Work station seating:** Knoll. **Lounge seating:** design by Pizzulli Associates, made by Moroso. **Other seating:** Felice Rossi, Atelier International, B&B Italia. **Upholstery:** Massini, Casina. **Conference tables:** design by Pizzulli Associates. **Cafeteria, dining, auditorium tables:** Kusch USA, Vecta, Johnson. **Files:** Knoll. **Shelving:** Spacesaver, Jacmar. **Architectural woodworking and cabinetmaking:** Fetzers. **Signage:** Freeman & Karten. **Planters:** design by Pizzulli Associates. **Accessories:** Knoll. **Elevators:** Schindler. **HVAC:** Acco. **Fire safety:** TRL. **Security:** ADT Security Systems. **Plumbing fixtures:** Kohler, Elkay. **Client:** Sony Music Entertainment. **Architect of shell and core:** Steven Ehrlich, AIA. **Interior architect and designer:** Pizzulli Assoc., Cosimo Pizzulli, principal in charge; George Carroll, project designer; Joel Bernstein, designer; Doug Barnard, computer and visualization; Linda Towne, Susan Grayson, colors and materials; James Vitale, AIA, Alfredo Quesada, technical support. **Structural engineer:** Ismail & Otova. **Mechanical engineer:** ACCO. **Electrical engineer:** Dalan Engineering. **General contractor and construction manager:** Lowe Development Corp. **Lighting designer:** Pizzulli Associates. **Acoustician:** McKay, Conant & Brook. **Furniture dealer:** Entouch Business Interiors. **Photographer:** Assassi Productions, Tom Bonner (exteriors), courtesy of Sony Music.



In leaving its previous Century City quarters, Sony Music said goodbye to an era that began with typewriters and ended with computers. In Santa Monica, every work station can take a computer, as seen at Columbia Records (opposite, top).

A common yet differentiated identity is apparent all over Sony Music. The Columbia Record lobby (opposite, bottom) may be the most striking, given its height, aggressive modeling and materials and finishes.

Stone and stucco-clad architecture (above, left), designed by Steven Ehrlich, AIA, encloses a relatively free-form structure in an Art Moderne skin that recalls the Golden Age of Hollywood. Inside, employees can see a landscaped interior courtyard (above, right) from their windows or the glass sheathed cafeteria.

Siamese twins joined at the hip is one way the three-part floor plans of Sony Music Entertainment have been described. In this first floor plan (left.), two building sections for Columbia and Epic display irregular column spacings, partitions and furniture plans.

Rebel Sell

Parisian in Birmingham, Ala., puts out the welcome mat to employees as only the Old South can—with a showplace headquarters designed by KPS Group Inc.

By Amy Milshtein

Attention Parisian shoppers...er, employees: KPS Group infused Parisian's headquarters with retail vitality. For instance, photo displays circle the entry rotunda (below). Since the department store chain wanted an office that would help recruit the nation's top merchandisers and keep their present staff happy, the architects answered with elegantly designed spaces (opposite) that rival what customers see—and fit the bill.

Y'all come back, hear? Southerners may be the friendliest people in the country. So where do Southerners go when they want friendly service and hospitality? Parisian department stores would be a good start. The chain's slogan, "You're somebody special at Parisian," is nowhere more evident than in its Birmingham, Ala., corporate headquarters, designed by KPS Group Inc.

Parisian takes service seriously. "That slogan is ingrained into the company's culture and values," says John Parrot, vice president of operations at 100-year-old, family-owned Parisian. "If we are to live up to it for our customers we have to live up to it for our employees."



However, if a slogan had been coined to describe the chain's previous headquarters in downtown Birmingham, it might have said, "You're just a number at Parisian." Employees were cramped into either the old headquarters building or in one of several satellite offices. This situation made recruiting the nation's best merchandisers difficult.

And Parisian goes after the best. The high-end chain compares with Nordstrom, but only offers clothing, shoes, accessories and cosmetics. Even without housewares, furniture and home electronics, Parisian does well. It employs 7,000 people in 35 stores in Michigan, Ohio, Indiana, Tennessee, Alabama, Georgia and Florida. Estimated 1994 sales should total $600 million.

With these numbers at stake, Parisian wanted to attract good employees and keep current ones happy, even when choosing a site for the new headquarters. "We plotted everyone's zip code on a map," remembers Parrot, "and picked the location central to the most people." Parisian ended up on 65 wooded acres far from the bustle of downtown Birmingham. The site offered exquisite views, a nearby lake and plenty of parking.

Along with a new home for executive management, buyers, accounting, store planning and other departments, the headquarters would also contain a central receiving and distribution facility. Completing this facility put a lot of pressure on the designers. "Because of the seasonal realities of the apparel business, there was only a 10-day window when we could move the warehouse," remembers Hugh Thornton, principal at KPS Group Inc. "One glitch could cripple the company's flow of merchandise." To accommodate this hectic schedule, KPS master planned the site, fast tracked the distribution center and then started on the office building.

Parisian wanted a family atmosphere that would integrate its entire work force. "We didn't want a caste system here," says Parrot. To foster a feeling of equality, KPS created a single, grand entryway with a central rotunda that marries the office building on the left to the distribution center on the right.



"We infused a sense of Parisian's retail vitality into the building, particularly in the rotunda," says Thornton. "For instance, photo displays fit into niches carved into the rotunda's perimeter." Unlike the old spaces, which Thornton describes as "plain vanilla," there is color gently running through the office, particularly a hue that could be described as "Parisian teal."

Physical realities prevented management from giving everyone an outside view. Yet any private office that doesn't look into the woods faces the rotunda. Long expanses of

Separate but equal...really!

unassigned windows line corridors allowing light to penetrate the open plan areas, while a huge skylight punctuates the ceiling above the grand staircase.

Because Parisian headquarters stands as a pioneer in an otherwise undeveloped landscape, the designers included a few amenities to make the staff's life easier. For example, a gym for aerobics classes and a cafeteria sit on-site. Outdoors, a lake stocked with *koi* and wooded trails with exercise stations make time off more enjoyable.

Although Parisian's buyers usually travel to individual vendors to do business, vendors occasionally come to Parisian. As might be expected, the same, Southern-style courtesy is extended to them, right from the parking lot. "We set aside special spots for the vendors that are actually a spot and a half," reports Parrot. "That way they can easily unload any rolling carts." Their spots sit right next to the covered walkway, so merchandise is immediately protected from the elements.

Once inside, vendors proceed to special rooms where they can show their wares to



Parisian wisely took advantage of its 65-acre wooded site to give as many people views as possible. Even the board room (above) is a room with a view. Outdoors are a lake stocked with koi and wooded trails with exercise stations.

After coming from rather plain vanilla offices in downtown Birmingham, Parisian's staff must have done a double take at the liberal use of color. The carpet in this executive office (left) proves that it's hip to be square.

best advantage, or to dedicated lounges that allow them to relax and make calls. Larger fashion shows are held in the auditorium, which is also made available to the public. But there's more to Southern hospitality than this. While treating guests and neighbors well makes good business sense, Parisian saves its biggest surprise for the warehouse.

Not only do distribution workers enter the headquarters from the same point as others, their area reveals unexpected design attention. Skylights, painted duct work and Parisian teal columns let the staff know that the company considered their needs. "It was satisfying to see how Parisian continued their standards," remembers Thornton, "even in the distribution center."

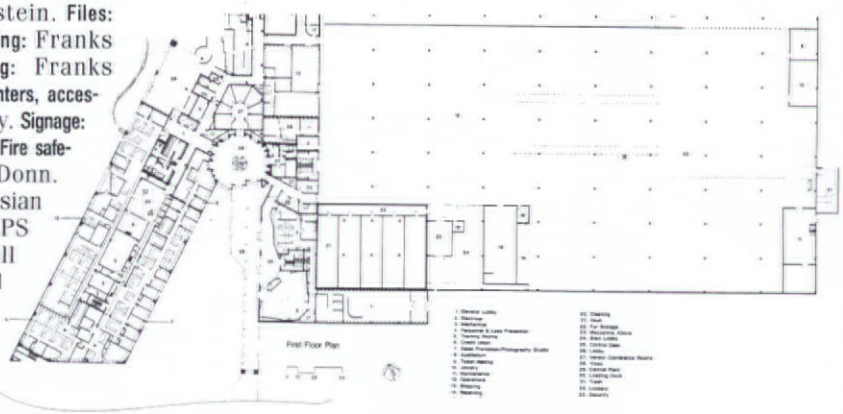
Probably most satisfying for the employees overall is the way the headquarters' philosophy truly mirrors the department stores' philosophy. Even the open floor plan, with vertical transportation clustered in the middle, rings true of the Parisian shopping experience. Looks like Parisian is a satisfied customer—thanks to a soft sell from KPS.





Outside vendors also get special treatment at Parisian. Along with extra large parking spaces and special lounges, they have dedicated presentation rooms. Larger fashion shows can be held in the on-site auditorium (top).

To equally distribute natural light into Parisian's open plan spaces, KPS Group added window walls. A huge skylight over the grand staircase (above) also lets in the Southern sun.



Project Summary: Parisian Corporate Headquarters/Distribution Center

Location: Birmingham, AL. **Total floor area:** 140,000 sq. ft. (offices), 151,000 sq. ft. (distribution). **No. of floors:** 4 (offices), 1 (distribution). **Average floor size:** 30,000 sq. ft. (offices), 151,000 sq. ft. (distribution). **Total staff size:** 750. **Wallcovering:** Genon, Essex, Arton (vinyls), Architex, Carnegie, Silk Dynasty, Gretchen Bellinger. **Paint:** Devoe, Zolatone. **Laminate:** Wilsonart, Nevamar. **Flooring:** Granite, Kentucky Wood Flooring, Armstrong, Dal-Tile. **Carpet/carpet tile:** Bentley, Larse/Milliken. **Ceiling:** Armstrong. **Doors:** Weyerhaeuser. **Door hardware:** Falcon. **Glass:** 3M. **Window frames:** 3M. **Window treatments:** Bali. **Railings:** Daniel Industrial Metals. **Work stations:** Herman Miller, Knoll, Reff. **Work station seating:** Herman Miller. **Lounge seating:** Stendig, Brayton, HBF. **Cafeteria, dining, training tables:** Johnson Industries. **Other tables:** Peterson, Herman Miller. **Other seating:** Bernhardt, HBF, KI, Loewenstein. **Files:** Meridian. **Architectural woodworking:** Franks Brothers, Laco. **Cabinetmaking:** Franks Brothers, Majestic Fixtures. **Planters, accessories:** Interiorscapes, Koch & Lowy. **Signage:** APCO. **Elevators:** Otis. **HVAC:** Trane. **Fire safety:** Simplex. **Access flooring:** USG Donn. **Plumbing fixtures:** Kohler. **Client:** Parisian Inc. **Architect and interior designer:** KPS Group Inc. **Structural engineer:** Ball Marlin Bridges. **Mechanical & Electrical engineer:** B&A Engineers. **General contractor:** Brasfield & Gorrie Inc. **Lighting designer:** Theo Kondos. **Furniture dealer:** Crawford Inc. Business Interiors. **Photographer:** Durston Saylor.

Blue Plate Specialty

There's a method to the madness among the stacks of commercial china at Fish's Eddy in New York—and Kenneth H. Walker, FAIA is determined to get to the bottom of it

By Jean Godfrey-June

The pulse quickens, the eyes sharpen—sometimes the mouth even waters. With all the intensity of Indiana Jones finally uncovering the elusive Temple of Doom, customers get a funny look in their eyes when they happen into Fish's Eddy, the newest of three funky, eclectic stores tucked into the out-of-the-way streets of New York City. At least they seem like they're out-of-the-way, just like the stacks of commercial china from old hotels, railway dining cars and company lunchrooms that customers find piled a bit haphazardly here and there amidst old milk crates and peeling kitchen cupboards inside. The design by Retail Options Inc. conjures an air of discovery, as if you've suddenly stumbled into Miss Haversham's long-lost larder.

But don't be fooled by Miss Haversham. You're looking at a prototype retail design. In the next five years, stores exactly like this one will be strewn across America's malls like so many piles of mismatched dinner plates.

That quaint kitchen cupboard, for example, was designed and constructed specifically to sell dishes. The jumbled milk crates have actually been arranged just so. If these picturesque details work their magic, they will attract the roving eye of the '90s customer, who's searching for the bargains and ideosyncratic, one-of-a-kind artifacts that represent the latest status symbols, objects that reflect more imagination than money.

"I was having a big, important dinner party," recalls architect Kenneth H. Walker, FAIA, a partner in Retail Options Inc. or ROI, the newly formed retail consultancy that focuses the talents of Walker and partners Verna Gibson, former chairman of The Limited, and John Burden, former chairman of Federated Department Stores, on improving the design and merchandising of new retail ventures. "Instead of fancy china, I went out and bought a set of old plates from the White House with the Presidential Seal on them, just for the occasion," he says. "It's unique, it's fun. It's not chic to look like you've spent ridiculous amounts of money on things any more."

To Walker, who established the highly successful retail design firm WalkerGroup/CNI and designed many of the world's most successful retail stores, including Bloomingdale's, Harrod's, Burdines and FAO Schwartz, Fish's Eddy looked more than charmingly chic. It looked like a great idea—and one that he, ROI and the store's founders, Julie Gaines and David Lenovitz, are betting on.

How does a struggling, mom-and-pop antiques store evolve into a shopping mall phenomenon? For Gaines and Lenovitz, who are partners in marriage as well as business, Fish's Eddy began with a lucky and decidedly unexpected break. "We'd had the antiques store for several years when we found out about this old commercial china warehouse that had burned down," says Gaines. "The old industrial china was a bit blackened from the fire, but it fit in with the antiques, so we cleaned some of it and put it in the store. To our surprise, the stuff sold like hotcakes."

Slowly, the focus narrowed, with the dinnerware steadily edging out the antiques. People kept on buying, so a second location and then a third were born. The visual pandemonium of saucers balanced precariously against the rafters and clusters of milk pitch-



Dishing it: Fish's Eddy (opposite) might look disorganized, but looks definitely deceive. Products are grouped in specific ways to attract the curious customer's eye. The space works as a laboratory for the stores to come, so that new ideas keep refining the design as it goes along. The graphics (below) play up the products' quirky style and all-American heritage.


BEECH-NUT
SHEFFIELD





The design of Fish's Eddy makes it nearly impossible to tell newly-built, custom store fixtures such as the green display case for glassware (above, left) from genuine antiques and found objects (above, right), exactly as the team intended it. Obviously, the appropriate store fixtures to furnish multiple locations of Fish's Eddy will include far more ready-made "antiques."

ers crowded onto the odd table only served to whet customers' appetites. "People like to discover things," Gaines observes. "I once had some plates that weren't selling well, so I tucked them under an old table. As soon as they were hidden, they started selling. People thought they were finding a bargain."

Growth was slow, but Gaines and Lenovitz realized the value of their concept and began thinking about expanding. When a chance conversation alerted them to ROI, they contacted the firm (which typically chooses to work with a handful of clients each year out of hundreds of requests) on a whim. "We sent them a press kit with some photographs and a description of the business," Gaines remembers. "We didn't know what to expect."

Can stacking dizzy piles of porcelain make customers buy?

Walker and his partners were intrigued by what they saw. "Something that's so visually and conceptually on target gets us excited," says Walker. ROI prefers to get a share in the business instead of a fee when it works for a client, and made such an arrangement with Gaines and Lenovitz. "We're working on equity," Walker explains. "Of 30 really good things we saw last year, we picked two. We can help move a few obstacles out of the way on the path to success. If we do our jobs right, the business flourishes, and we all get rich."

Retailing marketing has changed significantly in recent years, Walker points out, with design and merchandising often taking center stage. As a result, ROI helps clients to visualize their next five years by building an infrastructure, getting systems in order, training personnel and following other, similar tactics. "Any company can deal with two and a half stores," observes Walker. "Beyond that, growth can get really treacherous. If you want your idea to truly grow, you must backtrack before making the big leap. You need the financial controls and the inventory controls in place. A lot of very good ideas have failed because they've had no plan."

While the overall design for the Fish's Eddy concept clearly works, this newest store serves as a sort of design laboratory for future installations. "The fixtures in Fish's Eddy have primarily been found objects, very charming ones at that," Walker admits. "But you can't have found-object fixturing for 50 stores." The venerable looking central cashier counter and green back wall display case are actually new pieces, in fact. "Everyone thinks they're these great antiques," says Gaines. "But they work."

Maintaining the funky aesthetic while making the design more accessible was another goal. "If you're carrying around a cart, you'll put more stuff in it and end up buying more stuff," Walker claims. "The design has to tempt people."

Wider aisles, snappy signage and ample, well-lit display areas are all part of the mix. "It's critical to spend the design money where people can see it," Walker says. "So many businesses have no budget left when it comes to the last 10%, which is usually where the design comes in. Spend that money first."

A merchandising technique such as grouping together a teapot with mugs and saucers or items that are all the same price is also part of the ongoing design experimentation. "We keep trying new things, honing the design," says Gaines. "When we're ready for the expansion, we'll really be ready."

Walker is as thrilled as his client. "We see a really big market for Fish's Eddy," he believes. "We knew they were onto something when we saw it. It's going to be a tremendous success."

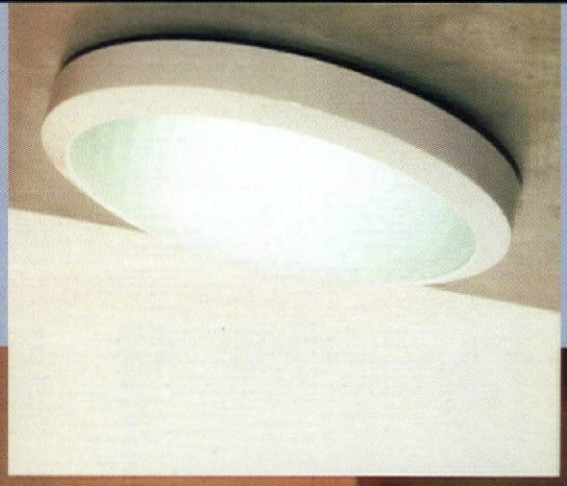
Already the first out-of-state store is in the works for Pennsylvania—the first of a great many satellite dishes to come.

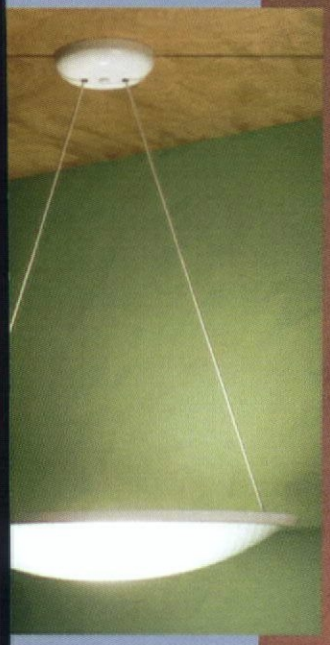
Project Summary: Fish's Eddy

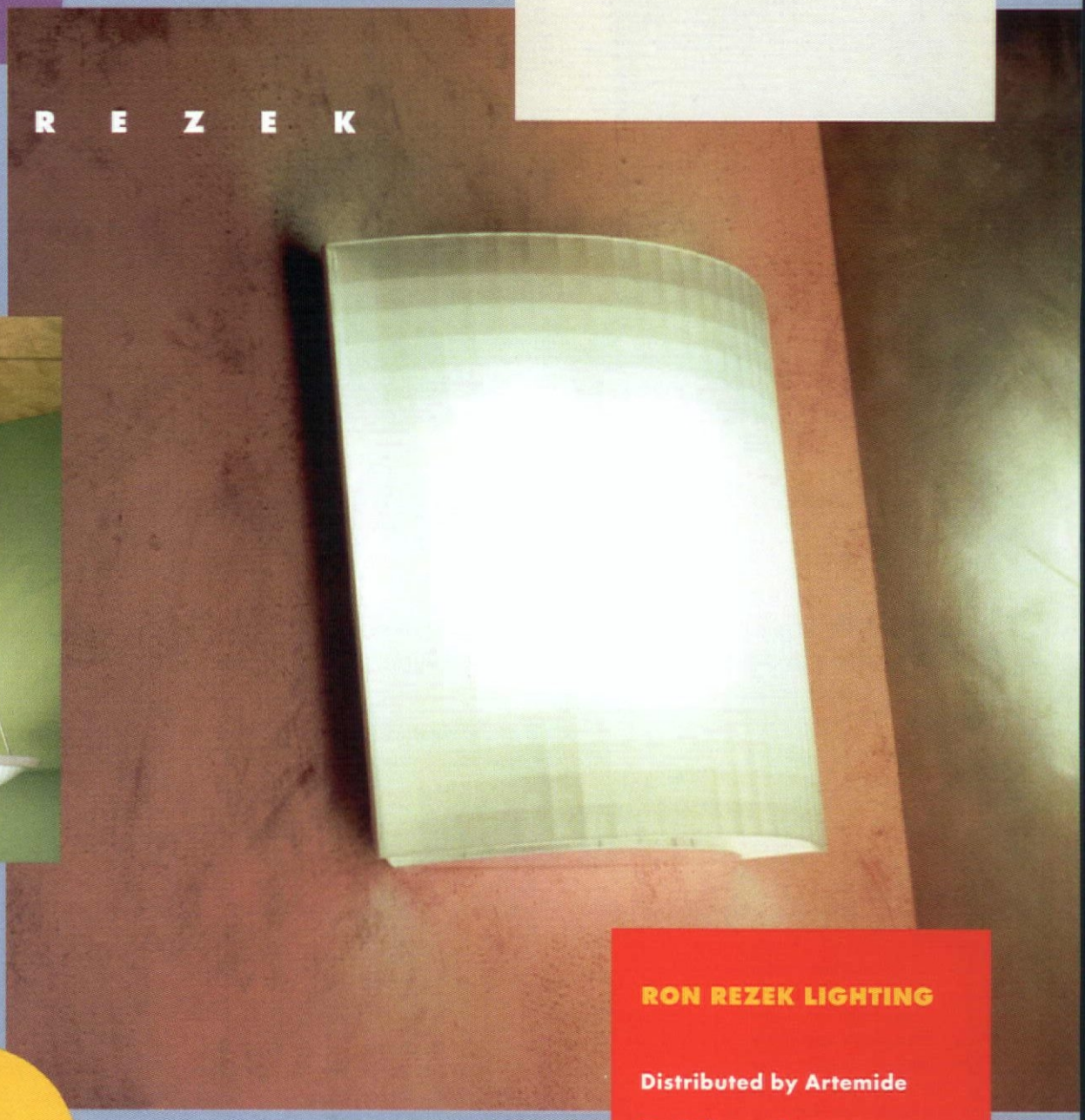
Location: New York, NY. **Total floor area:** 2,000 sq. ft. **No. of floors:** 1. **Flooring:** tongue-and-groove Douglas fir. **Stain:** MinWax. **Storefront glazing:** Mary Gates. **Lighting:** Stanco, Phillips, Sylvania, Grangers. **Ceiling fans:** Dayton Commercial Lighting. **Custom fabricators:** Minnow Associates, Daniel Miller, principal. **HVAC:** Pallone Brothers. **Client:** Julie Gaines and David Lenovitz, co-owners, Fish's Eddy. **Architect and interior designer:** Kenneth H. Walker, FAIA, of Retail Options Inc. **General contractor and construction manager:** Minnow Associates, Daniel Miller. **Electrical consultant:** Moller & Moller. **Photographer:** Lisa Levart.

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Trading Spaces

Old World Trading Company didn't want physical assets tying it down, but its new headquarters in Northbrook, Ill., designed by Prisco Serena Sturm, actually keeps employees happily in place

By Deborah Craven

Welcome home, Indiana Jones? No—it's the reception area of Old World Trading (above), which celebrates the company logo, a griffin, in multiple sculptured images set into a curved display wall (opposite). A galaxy where the separate "worlds" of Old World Trading are seen radiating is symbolized by the terrazzo floor pattern. The sun, depicted on both floor and ceiling, focuses a single ray on a split in the curved display wall.

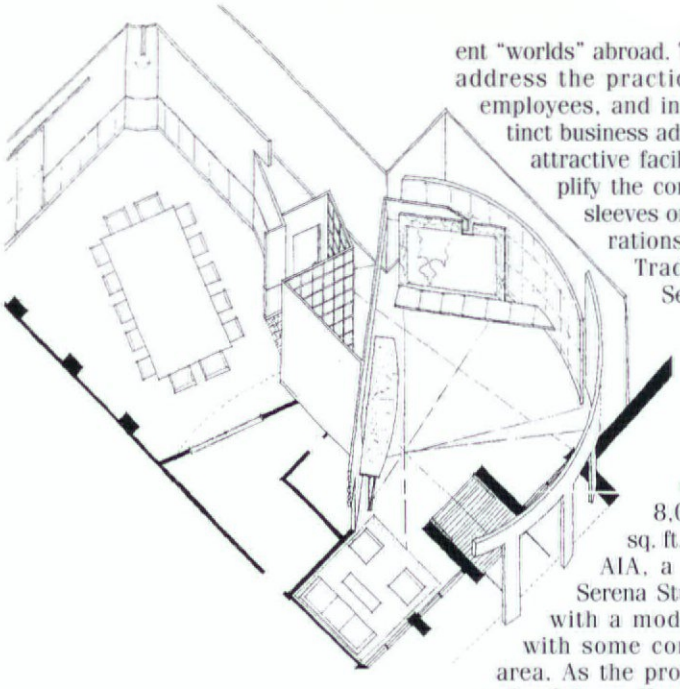
Old World Trading Company isn't listed on the New York Stock Exchange. You'll never see a fleet of corporate jets or fancy Park Avenue address. And layers of management upon management are nonexistent. Instead, customers find a commitment to a "customer first" attitude and a dedication to quality that befits an international trading company. "We don't have any physical assets," points out Tom Hurvis, chairman of the board, Old World Trading Company Inc. "We don't want any. We invest our money in people—people who can provide the best service for our customer base." The place where Hurvis works, in a spare but handsome new headquarters in Northbrook, Ill., designed by Prisco Serena Sturm Architects, is true to his word.

Started in 1973 during the OPEC oil embargo by Hurvis, head of an advertising agency at the time, and Riaz Waraich, then division president of a multi-national textile and petrochemical corporation based in Pakistan, Old World Trading has grown into a group of international companies that includes Old World Automobile, Old World International and Splitfire Inc. Through its diverse operations, the company actively sells over 100 chemicals to distributors, multi-national companies, utilities, municipalities and governments in 52 countries, is a leading source of antifreeze and de-icer for more than 140,000 U.S. retail outlets, and markets a patented, high-performance spark plug.

Like so many companies that experienced explosive growth in the giddy 1980s, Old World Trading had outgrown its headquarters in a one-story office building in Des Plaines, Ill., by the end of the decade. Its office population in Des Plaines had climbed to 175 employees on just 18,000 sq. ft., giving each employee less than 103 sq. ft. To create a facility nearly three times larger, Old World purchased a nondescript, one-story office and warehouse in a Northbrook industrial park.

Reflecting the wily instincts of savvy traders, Hurvis and Waraich hoped the design of the new headquarters building would express the international flavor of the company's trading activities and differ-





As savvy traders, executives of Old World Trading wanted the design of its new headquarters to enhance its image in the eyes of visitors. Thus, the ceiling of the boardroom (below) slopes to focus eyes and ears on the speaker at the head of the table.

ent "worlds" abroad. The space also had to address the practical concerns of the employees, and incorporate some distinct business advantages in a lean yet attractive facility that would exemplify the company's roll-up-your-sleeves origin. With these aspirations in mind, Old World Trading retained Prisco Serena Sturm.

Cataloging the facility requirements of Old World Trading was not unlike drawing a moving object. "The space developed in stages of 8,000 and then 16,000 sq. ft.," says Martin Serena, AIA, a principal of Prisco Serena Sturm. "We started out with a modest office build-out with some concepts for the main area. As the project progressed, the needs of the staff required us to renovate some 30,000 sq. ft. of the 48,000-sq. ft. building, turning it into office space with a supporting cafeteria, fitness facility and corporate quality training center." The cost was an impressive $38/sq. ft.

Say hello to the company's griffins when you visit

A substantial budget was dedicated to employee areas, but the most conspicuous aspect of the design was clearly the reception room and conference facilities directly off the main entrance. Both are virtually saturated with symbolism. Reception celebrates the company logo—a griffin perched on a globe, surrounded by other globes that symbolize the different "worlds" of Old World Trading's divisions—with a curved display wall holding miniature griffin sculptures. "Using griffins in the reception area was important to the owners because it ties into their trading in the Far East," explains Serena. "Griffins are symbols of all that is aggressive, lean and sleek, an image that coincides with the spirit of a risk-taking entrepreneur."

Since the company also wanted an out-of-this-world public image, the terrazzo floor of the reception area portrays a galaxy where the separate "worlds" of Old World Trading can be seen. From here, the iconography literally takes leaps and bounds. The sun, depicted on both floor and ceiling, focuses a single ray on a split in the curved display wall. Traditional materials associated with the antiquities of trading, including copper, wood and stone, are boldly used to define such functional elements as the reception desk and the projection room.

On a more practical level, Prisco Serena Sturm shaped the conference facility into a secret weapon for negotiating. Hidden passages between the board room and the



executive dining room help to dramatize the entrance of Old World Trading executives in formal meetings. "The idea behind the passages," Serena explains, "was that visitors could be brought into the conference room without seeing anyone else until the executives entered through them."

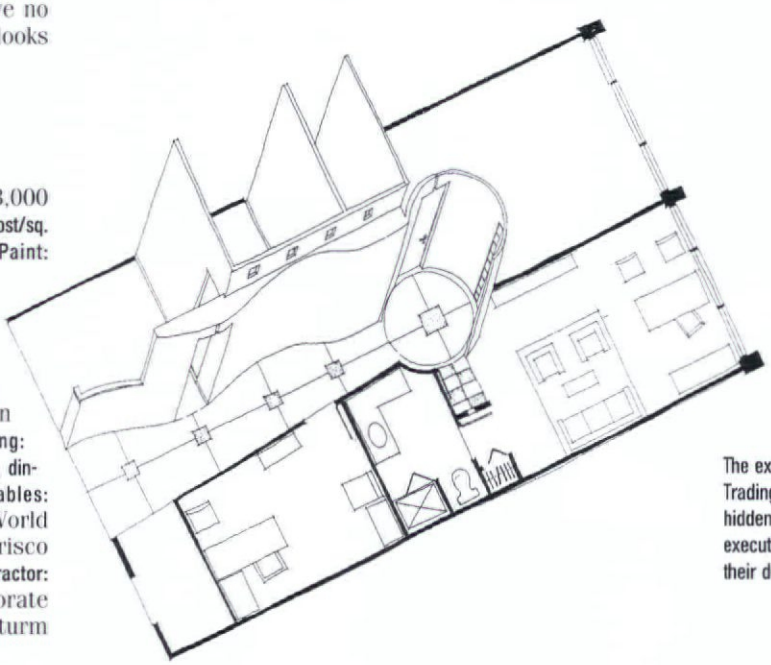
The architect also sloped the boardroom ceiling to help focus sightlines and acoustics on the person seated at the head of the table. In addition, there is state-of-the-art audio visual equipment for presentations. The executive dining room is situated alongside the boardroom to permit company executives and visitors to work for long, uninterrupted stretches of time.

Because the renovation progressed in stages, Old World Trading was able to keep acquiring companies and absorbing their sales and administrative staffs as design and construction went forward. Hurvis and Waraich elected to place their entire work force in a single, open plan space, in keeping with their informal management style as traders. "We wanted our employees to enjoy natural light from the windows," notes Hurvis. "Our officers have doors they can shut, but they don't have windows in their interior offices."

From a humble beginning based on two men and three telephones, Old World Trading Company has emerged as a global business that has not lost sight of its original mission—buying and selling products through timely, efficient, high-quality services. Will continuous growth bring further expansion or fancier headquarters? "No way," laughs Hurvis. "We plan to be here for a long time, since we're only using about 70% of the space now. It was a little ambitious for us at first. But we feel comfortable that the new space can handle our growth over the next few years. Besides that, it's a great sales tool."

For a company that's proud to have no physical assets, the new headquarters looks a lot like the real thing.





The executive suite at Old World Trading (above) has private offices and hidden passages that give company executives the opportunity to negotiate their deals in privacy and comfort.

Project Summary: Old World Trading Company

Location: Northbrook, IL. **Total floor area:** 48,000 sq. ft. **No. of floors:** 1. **Total staff size:** 175. **Cost/sq. ft.:** $38. **Wallcovering:** Boltawall. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong, Kentile. **Carpet/carpet tile:** Bentley, Design Weave. **Lighting:** Juno. **Door hardware:** Schlage. **Work stations:** Teknion. **Work station seating:** Herman Miller. **Cafeteria, dining, auditorium seating:** Vecta. **Conference tables:** existing. **Cafeteria, dining, auditorium tables:** Howe. **Other tables:** Loewenstein. **Files:** Teknion. **Client:** Old World Industries. **Architect and interior designer:** Prisco Serena Sturm Architects. **General contractor:** Ross Midwest, Inc. **Furniture dealer:** Corporate Concepts. **Photographer:** Prisco Serena Sturm Architects.

Rooms at the Top

Odell Associates leaves Price Waterhouse up in the air in Charlotte, N.C., yet everyone's happy about it

By Amy Milshtein

From a new airport, to a new convention center, to a new stadium for its National Football League expansion team, Charlotte, N.C., is a city alive with change. More than just a spot to fly to, cheer with or meet in, Charlotte has grown into a place to do business. Companies like the reinsurance division of TransAmerica Insurance, Royal Insurance and Bowne Inc. have gone south to the new South for good, joining financial giant NationsBank and bringing much construction activity in their wake. In fact, the second tallest building in the Southeast, a Cesar Pelli design, now dominates the downtown skyline. Accounting giant Price Waterhouse was inspired to set up new offices high in that perch and called on Odell Associates to feather its nest.

Price Waterhouse's growth practically parallels Charlotte's. The North Carolina branch of the worldwide firm was cramped on three non-contiguous floors that could not accommodate its wiring and technology needs. More than physically crowded, the old space did not reflect the evolving profession. "If a person was plopped down in the middle of our old office they would immediately know that it was an accounting firm," remembers R. James Kelly Jr., managing partner for Price Waterhouse. "Our business is about so much more than that now."

No longer just "bean counters," Price Waterhouse positions itself as a "professional service organization." For instance, it might gather a computer consultant, an industry specialist and a corporate financial analyst to help a client orchestrate an acquisition. This dynamic new outlook demanded a corresponding image.

Surprisingly enough, it also required less space. For the most part, Price Waterhouse's approximately 220 employees work 90% of the time in client's offices, be it Nike, Porsche of North America, Campbell's Soup or the Academy of Motion Picture Arts & Sciences. They only check into home base to pick up mail, get files and the like. "When I see too many people around I get nervous," jokes Kelly. Because of this situation, a hotelling system of shared work stations makes the most sense.

All these factors combined to make the prestigious Pelli building too irresistible to turn down. The tower offered the right square footage, the right cache and the right neighbors. With NationsBank on



Stairway to the stars: Price Waterhouse's grand staircase (opposite) bows out gently, echoing the form of the building. Rich woods and stone turn it into an event and set the pallet for the rest of the transitional office. Tucked behind the main reception desk is a small anteroom (below) that welcomes visitors with playful forms and strong colors. A similar space sits outside the boardroom.



the top floors, Price Waterhouse sits next to the biggest game in town.

Considering its 22-year relationship with the accounting firm, Odell Associates was a natural for the design job. "We are very familiar with its corporate culture," says Susan Dell, director of interior design for Odell. "We just had to pinpoint what its business was evolving into and put a fresh, appropriate face on it."

Price Waterhouse signed for three floors before the concrete was poured. This allowed the firm to alter the base building to its needs and include an internal staircase that otherwise would be financially unobtainable. Odell treated it as the gift that it was by bestowing a backdrop of marble and gently bowing the form to echo the building's signature curving form and floorplate.

In fact, the designers took many of their cues from the structure itself, doing all they could to maintain the spectacular views. "This building is big news in town," says Lynn Osborne, a designer at Odell. "We wanted the office to acknowledge it."

Why the new space looks so reassuringly unfamiliar

Whether specifying a similar stone or preparing a custom stain to match, Odell strove to translate the spirit of Pelli's exterior into a convincing interior for Price Waterhouse. Even the organization and the shape of the office speak of the building's

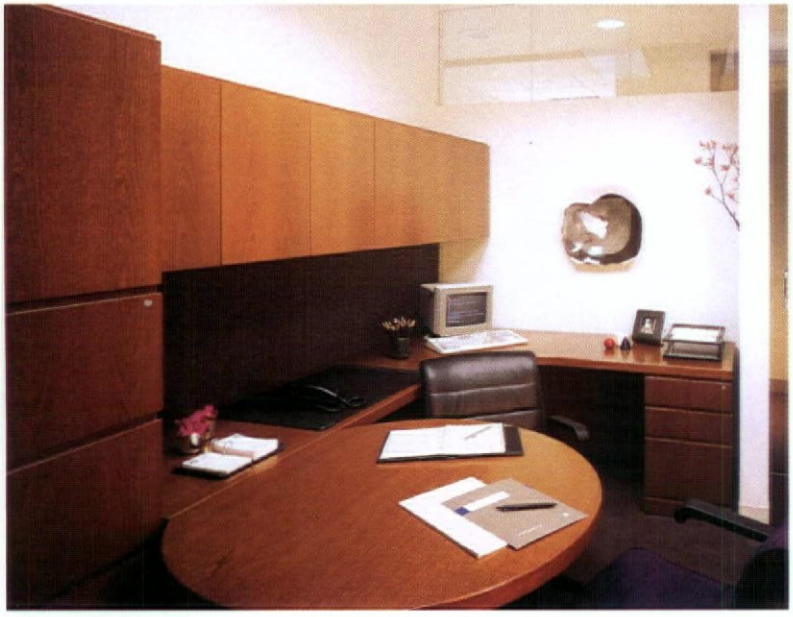


Quantum leap: Price Waterhouse updated its image to match its new way of conducting business. A modern professional service organization has supplanted the traditional accounting firm, and everybody has taken well to the change. The boardroom (above) illustrates the new attitude perfectly.

To maximize flexibility, each manager's office (below) comes with a custom table designed by Odell Associates. Circular with one end cut straight, the table can roll up to a stationary desk for added work space, to a wall to create meeting space or to a window for a sunny coffee break space.

With stacks in the middle and built-in work tables placed along window walls, the Price Waterhouse library (opposite, top) is a study in efficiency. Incredible views of burgeoning Charlotte, the dominant financial capital of the Southeast as led by NationsBank, make it a wonderful escape as well.

With staff members spending most of their time at clients' offices, a hotelling system made more sense than permanent work stations for Price Waterhouse. When working in the office, employees grab files from lockers (opposite, bottom) and a seat at a free open plan desk.



form. To keep private, perimeter offices uniform in size, the designers bowed the interior wall. Because of their shape, corner partner offices have a center entry. "Some of the partners had a hard time giving up their end entries," admits Dell.

In fact, this was just the beginning. Price Waterhouse left all its traditional furnishings behind to embrace a transitional theme. The new style evokes an air of longevity and stability appropriate to a 104-year-old company without appearing extravagant. It also joins the office strongly to the building architecture, allowing the two to age well together.

Partners were able to choose from a limited pallet of finishes and furnishings to personalize their offices. Managers benefitted from Odell's innovative use of custom furniture. For example, the designers

Spreading out—in less space?

included a rolling circular table with one straight edge cut into it for flexibility. When the straight edge is placed against the wall, the table serves as a meeting area. When rolled to the stationary desk, it becomes an extra work area. It can even roll to the window, allowing managers to enjoy morning coffee with a view.

Staff members sit at interior open plan work stations whenever they have occasion to be in the office. Because the work stations have no storage, everyone receives a locker to hold important documents. Internal staff members, by contrast, do have permanent stations with overhead storage.

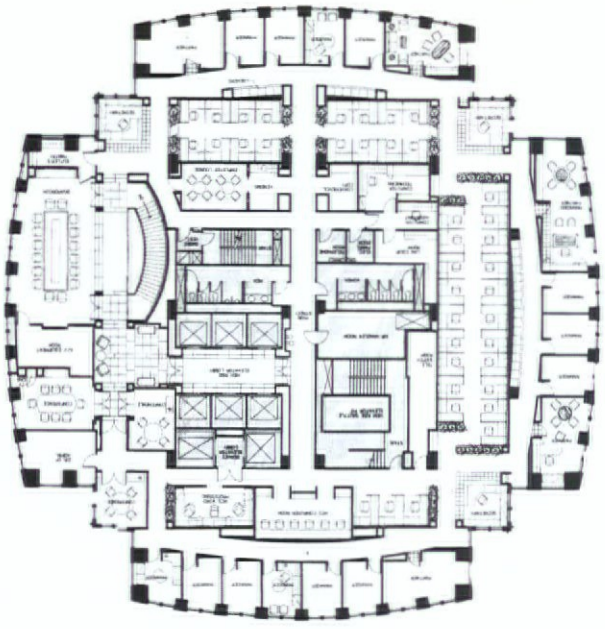




While Odell couldn't grant every Price Waterhouse employee a window seat, it created open, naturally lighted junctions by tucking secretarial stations into corners. The library is also light-filled. So that everything fits into the limited space, stacks line up in the center and a custom work table abuts the window.

Rich with stone, fabric and wood, the new offices are as comfortable as they are impressive. Two anterooms, however, could even be interpreted as comfortable and impressive works of art. These spaces, one behind the main reception area and the other near the board room, feature butter-yellow leather seating and playful multicolor area rugs. Guests can sink into a seat and try to decide which is lovelier, the view or the room framing it.

Employees and guests of Price Waterhouse aren't the only people impressed with the office. Odell recently won two Carolina Chapter IBD gold awards, one for best office and another for best of competition. More importantly, of course, the client is pleased. Price Waterhouse gets more work done in less space, makes room for seven years of growth and enjoys an enviable vantage point.



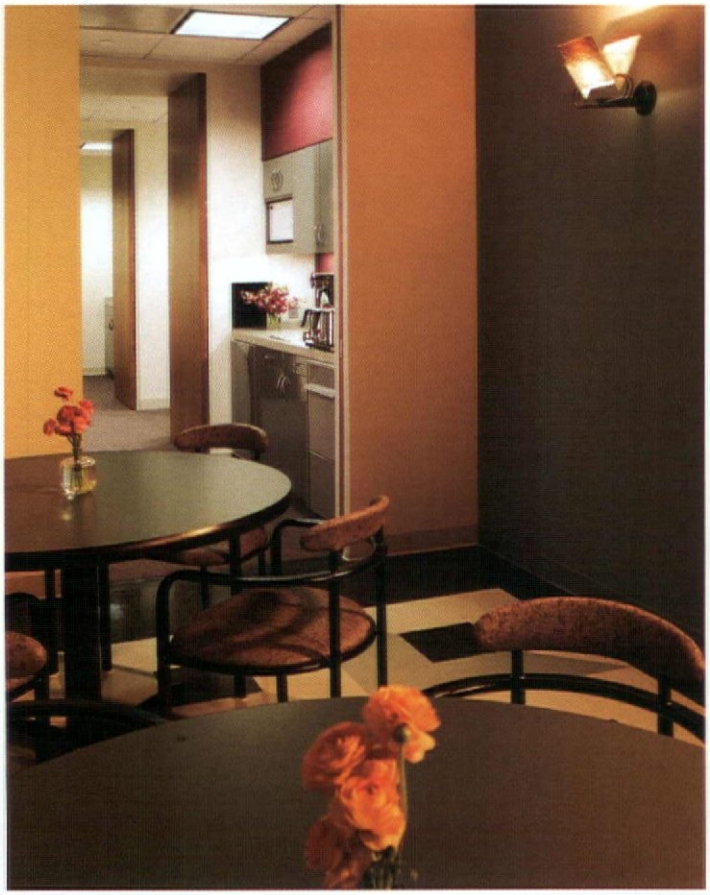
Sitting high in the tallest building in Charlotte—and second highest in the Southeast after C&S Plaza in Atlanta—Price Waterhouse enjoys far-reaching vistas. To maximize them Odell Associates left window walls unobstructed throughout the office (below, right).

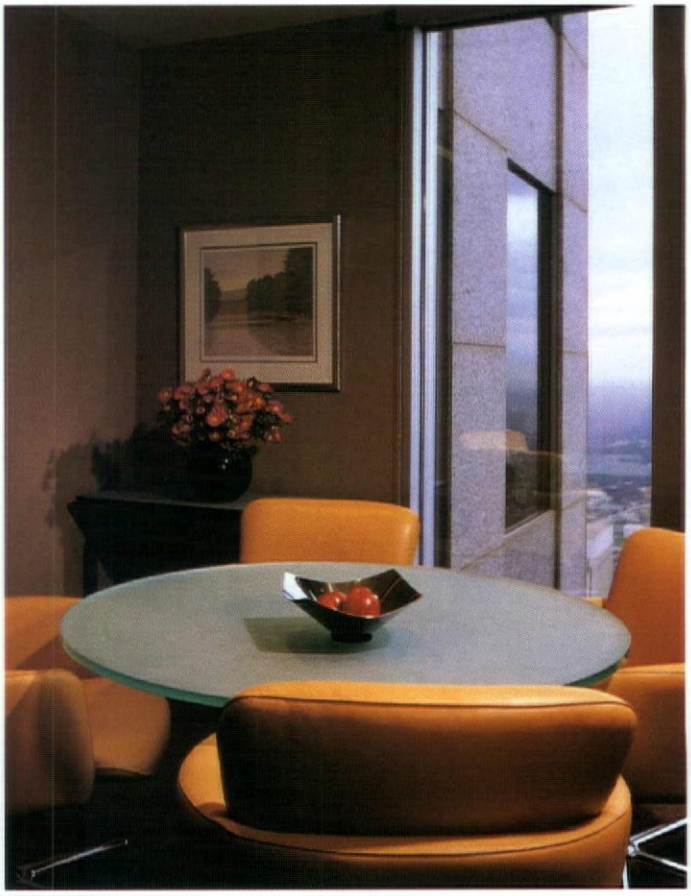
To spread out and relax, everyone can head for the employee lounge (below, left), a great space to take a break.

Whether it rains or shines on Charlotte, the weather appears to be just fine upstairs, thanks to Odell Associates.

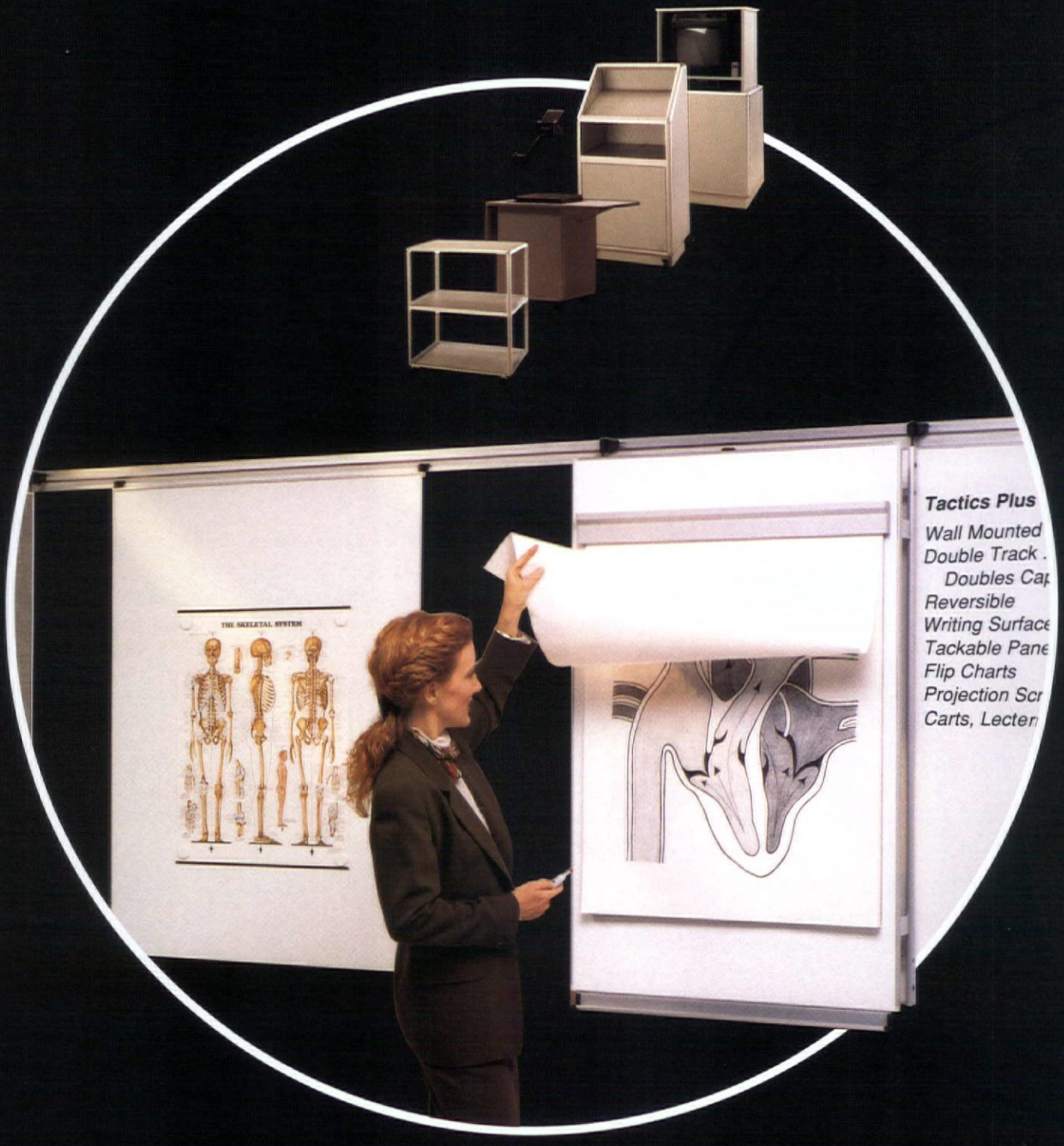
Project Summary: Price Waterhouse

Location: Charlotte, NC. **Total floor area:** 45,000 usable sq. ft. **No. of floors:** 3. **Total staff size:** 220. **Wallcoverings:** Maya Romanoff, DesignTex. **Paint:** Devoe. **Laminate:** Nevamar, Wilsonart. **Stone, marble and granite:** IGM S.P.A., Freda S.P.A. **Carpet:** Prince Street Technologies. **Vinyl composite tile:** Tarkett. **Rugs:** Masland. **Lighting:** Prescolite, Boyd, Neissan, Flos. **Glass and glass doors:** HGP Industries. **Sandblasting:** Dillinghams Graphics. **Architectural doors:** Southern Architectural. **Door hardware:** Omnia, Dorma, Rutherford Controls Inc. **Window treatments:** MechoShade, S.M. Automatic, Jack Lenor Larsen. **Wall finishes:** Polomyx, Stretchwall, Jim Thompson, Jack Lenor Larsen, Carnegie. **Stairs:** Steelfab, Southern Architectural, Livers, Temp Safe, Dlubak Corp, IGM S.P.A., Freda S.P.A. **Architectural cabinetry:** Dana Roseman, Southern Architectural. **Architectural woodwork and paneling:** Southern Architectural. **Library shelving:** Adjustable Steel, PGM S.P.A. **Work stations:** Knoll/Reff. **Work station seating:** Knoll, Herman Miller. **Private office casegoods:** Stow Davis, Bernhardt. **Private office seating:** Bernhardt, Patrician, HBF, AGI. **Conference seating:** Bernhardt, Charles McMurray. **Conference tables:** Charles McMurray, Gilbert. **Miscellaneous tables:** Brueton, Prismatique, Area. **Files:** Knoll/Reff. **Lounge seating:** Bernhardt, Charles McMurray. **Upholstery:** Knoll, Spinneybeck, Contract Leather, Bernhardt, Jack Lenor Larson, Maharam, Arc-Com. **Planters and accessories:** Architectural Supplements. **Signage:** ASI Signage Systems, Sign Art. **Plumbing fixtures:** Kroin. **Client:** Price Waterhouse. **Architect/interior designer:** Odell Associates Inc., Odell Interiors. **Mechanical and electrical engineer:** Odell Associates Inc. **Structural engineer:** King Guinn Associates PA. **General Contractor:** R.T. Dooley. **Stone contractor:** Superior Tile, Marble, Terrazzo Corp. **Photographer:** Elliot Kaufman, Tim Buchman.





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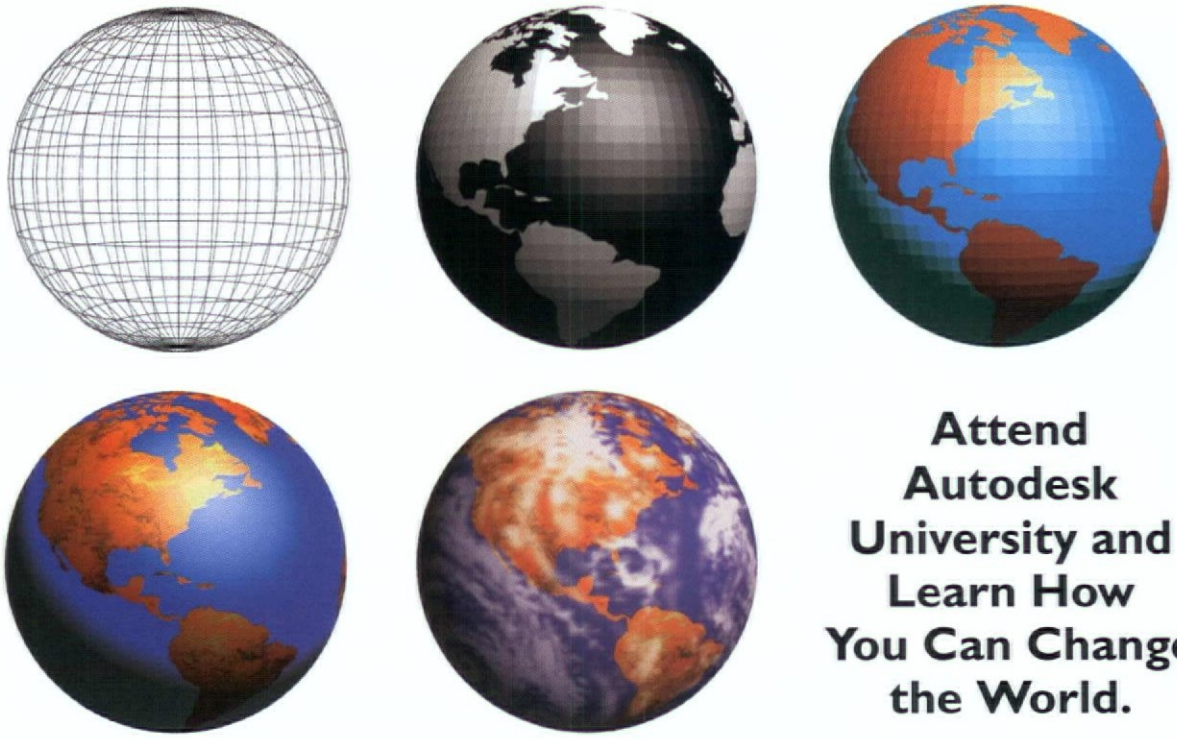
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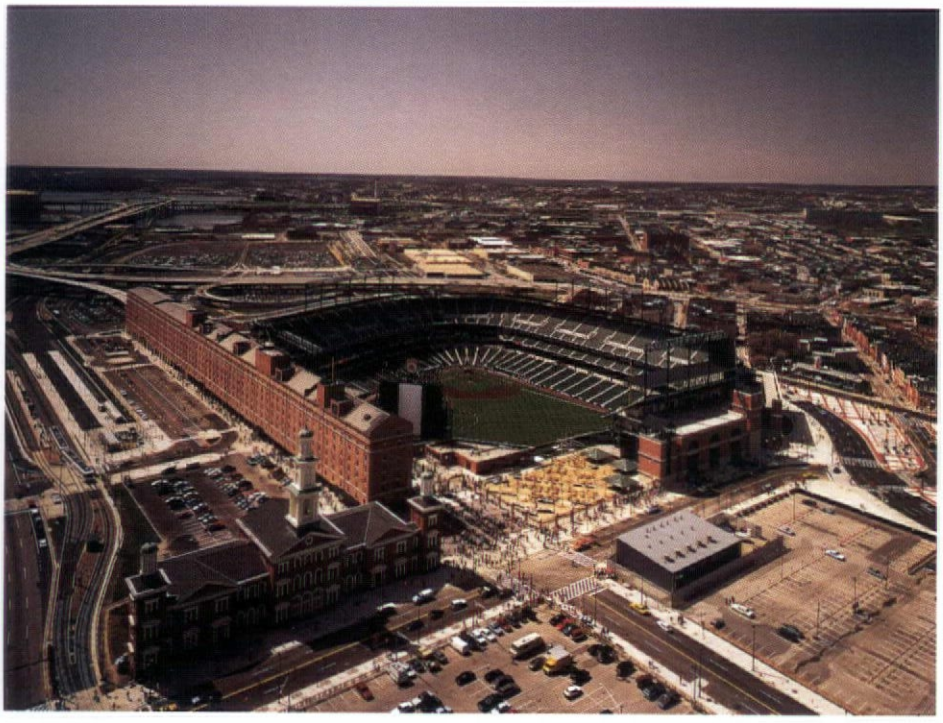
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Covering All the Bases

First came Astroturf. Then came premium seating. Now, the changes overtaking the nation's sports facilities have put arenas and stadiums in a whole new architectural league

By Jennifer Thiele Busch

One by one, the nation's cities have witnessed their great sports traditions succumb to the realities of economics. Unhappy with Busch Stadium and other local matters, the St. Louis Cardinals football team packed up and headed for Phoenix in 1984. The Baltimore Colts also moved to Indianapolis and the Hoosier Dome in 1984. Both the Jets and the Giants abandoned New York City for a new football stadium at the Meadowlands sports complex in New Jersey. Candlestick Park nearly lost baseball's San Francisco Giants to St. Petersburg, Fla., owners of the new Suncoast Stadium, in 1992. And the Philadelphia 76ers' proposed move from the Spectrum across the river to an as-yet-unbuilt arena in Camden, N.J., might have been a done deal if Jim Florio had not lost the 1993 gubernatorial election to Christine Todd Whitman. Isn't it just like a woman to put the serious matters of government in front of sports?



Out with the new and in with the old: HOK Sports' design for Camden Yards, home of the Baltimore Orioles, reflects the grace and nostalgia of an earlier era in sports (above). The open air, grass stadium incorporates an historic warehouse as a key feature of the outfield wall. The best in modern amenities are included, however, with excellent sight lines, 72 luxury boxes, 5,000 club seats and ample restrooms. Photograph by Jeff Goldberg/Esto.

But professional sports—and to a growing degree, collegiate sports—*are* serious. Serious business, that is. According to the U.S. Department of Commerce, American consumers spent $6 billion on spectator sports in 1993. That's small change compared to the $341 billion consumers spent overall on recreation and entertainment last year, so you can be sure professional sports is looking to capture a bigger piece of the pie.

Expansion is one way to increase overall industry business. The National Football League, Major League Baseball, National Basketball Association and National Hockey League have all added franchises in recent years, and are likely to add more as attendance figures continue to rise. For individual franchises, however, the design of their facilities has increasingly figured in both attracting more fans and creating alternative revenue sources. Controversial or not, numerous cities also believe that an investment in professional sports and sports facilities is an investment in the local economy.

The debate over professional sports' economic impact on communities rages on, with critics arguing that monies spent on sports would be better spent on education and cultural projects, and proponents insisting that professional sports facilities can help rejuvenate local economies. Jim Small, public relations manager for Major League Baseball, reports that economic studies indicate a professional sports team can add anywhere from $60 to $100 million a year to a city's economy. By contrast, San Francisco officials reported to *Time* magazine in 1992 that the city could only document a $3.1 million annual net gain from the Giants. Greg Aiello, director of communications for the NFL, also points out that professional sports plays an vital role in boosting community morale. "Professional sports confers status on a city," he says. "The tangible benefits are that it generates economic activity and good publicity as well."

"Sports teams are a source of civic pride," agrees John M. Hart, AIA, AICP, associate vice president and director of planning and urban design at the Washington, D.C., office of RTKL. "Many cities have experienced a decline in the traditional downtown, with retail moving outside the heart of the city. Putting a professional sports facility downtown adds a dimension to the area that enriches its quality." Other quantitative measures extolled by sports proponents include the taxes that teams and players pay to a community, and employment opportunities that sports facilities provide to the local work force.

But for many a city that gains a franchise, a corresponding city must lose it. "Image suf-

Urban planning objectives for the Alamodome (below) in San Antonio, Texas, designed by HOK Sports, included enhancing development opportunities around the site. Photograph by Greg Hursley.

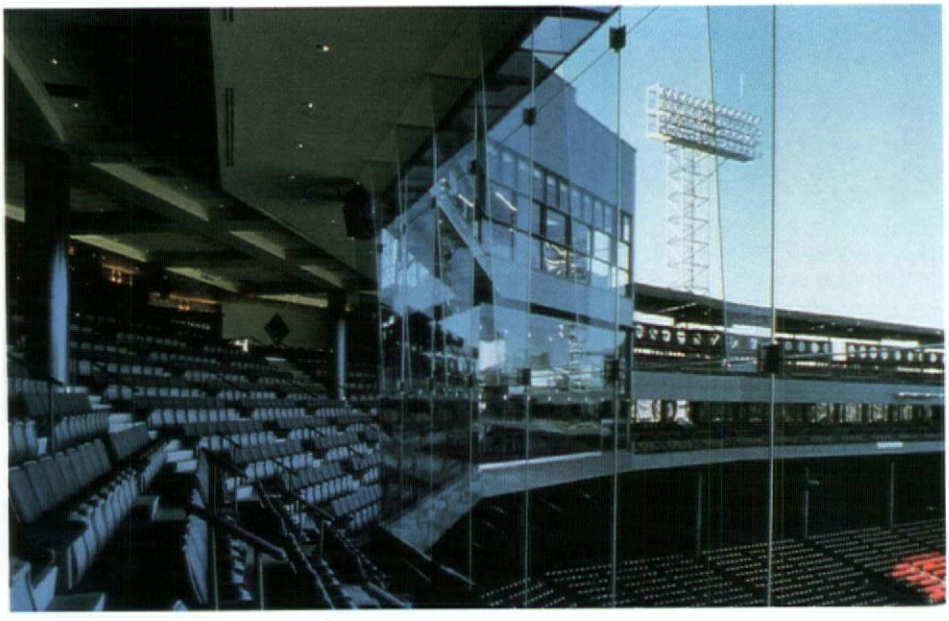
Many existing sports venues are upgrading to accommodate a higher level of amenities. HNTB's renovations to historic Fenway Park in Boston included the 610-seat Parkview Level (bottom), featuring club seating in a climate-controlled, theater-like environment. Photograph by Peter VanderWarker.

Spectator sports captures only a small percentage of the nation's disposable entertainment and recreation income (opposite), leaving professional teams in a fierce competiton to increase business.

fers when a team leaves," admits Ronald Labinski, a senior vice president in the Kansas City, Mo.-based sports facilities group of Hellmuth, Obata & Kassabaum. History is fraught with bittersweet examples. Furious St. Louisans dumped off moving boxes outside Busch Stadium on the eve of the Cardinals' departure. Fearing trouble, the Colts slipped out of Baltimore under the cover of darkness. And New Yorkers still hold grudges over the Dodgers' abandonment of Brooklyn for Dodgers Stadium in Los Angeles. Being shrewd businesspeople, however, team owners have repeatedly indicated that if the Astroturf looks greener on the other side of the fence, they will not hesitate to get up and go.

"Clubs aren't lured to a new city only because of a new stadium," insists Major League Baseball's Small. But he also concedes, "The facility as an entertainment vehicle is instrumental to the quality and safety of the sports experience." Whether it means winning an expansion team, as Denver has done with Coors Field, luring a team, as Indianapolis did to Baltimore with the Hoosier Dome, or persuading a team to stay, as Atlanta swayed the football Falcons with the Georgia Dome, sports architecture is definitely a factor in the complicated relationship between a team, a town and its fans. Consequently, municipalities have used sports facilities design to make themselves look more attractive to professional sports teams.





Certainly the power of the sports facility as a bargaining tool cannot be denied. "A lot of owners talk about moving just to get new or better facilities in their own community," notes Labinski. "In effect, they are posturing for improvements." Adds Hart, "A team that wants to generate increased appeal may see a new or renovated facility as a important part of its marketing strategy."

Even facilities such as historic Fenway Park in Boston, Comiskey Park in Chicago, and Madison Square Garden in New York are being upgraded or replaced to increase their revenue potential. Detroit's basketball team, the Pistons, has a new suburban home called the Palace. Its name is indicative of the current architectural trend in sports facilities design. "Stadiums and arenas are our sports cathedrals," notes Hart. "They must possess a certain architectural element."

Eric Piper, director of design of the Kansas City, Mo.-based Howard Needles Tammen & Bergendoff sports architecture group, notes that while there has always been a tremendous interest in professional sports among the general public, emphasis on the facilities themselves is relatively recent. "Only in the last few years has the architectural profession given sports a lot of attention," he observes. "That is partially due to the increased interest in quality environments in general. The sports industry must also provide a certain level of design and service in order to keep and win patrons." Labinski concurs, adding, "We now want better stadiums that provide more amenities for patrons and produce more revenue for teams and owners."

A winning team remains the most important marketing tool for strong attendance, and the main reason to patronize a sports facility is still to see the event. But fans now expect more than just a game. Notes the NFL's Aiello, "We're in a very competitive environment, and the facility has as much to do with enhancement of the experience as what's happening on the field."

Stadium and arena design thus includes a whole new host of functional and aesthetic elements. "A facility's biggest mission," says Piper, "is to provide a terrific experience for the patron. That is defined differently today than it was several years ago." To the average fan's expectations of a higher level of finish, amenities and services, facilities are routinely responding with upgraded materials (witness the Anaheim Pond's marble corridors), enhanced signage and graphics, improved food

and beverage concessions, more toilets, complete ADA access and a cleaner, more comfortable environment overall.

"People are looking at sports facilities as places they can economically and conveniently take their families and feel comfortable," observes Piper. That includes making sports facilities more attractive places for women by providing a less gender-specific atmosphere. Small indicates that Major League Baseball is indeed emphasizing game attendance as a family outing by urging its members to target marketing programs to families and to provide such family-oriented amenities as non-alcoholic seating sections, special promotions and baby changing tables in both the women's *and* the men's rooms. Labinski observes, "All professional sports teams recognize that they could lose an entire generation of fans by failing to welcome families with kids."

Other basic, if less obvious, tenets of sports facility design include efficient circulation, convenient spatial relationships, proper lighting, a good sense of scale and effective fire and life safety systems. Service has also become a key element of the sports experience. "This is a business," explains Hart. "Accordingly, there must be an emphasis on servicing the fan."

Excellent sight lines continue to top the list of fans' expectations that sports facilities designers must satisfy unfailingly. It is one of the main issues, in fact, that has triggered the demise in popularity of the multiple-use playing field in recent years. Problems have arisen with stadiums that were built to accommodate both baseball and football games because size and configuration of the playing field and viewing angles vary greatly from sport to sport. (Hockey and basketball can easily share arenas, however, and frequently do.) "Spectators are there to see the event under the best conditions possible," emphasizes Piper. "One use should not compromise the experience of the other. It is very important that a facility be configured for optimum viewing of the primary event."

With players salaries spiraling ever-upward, sports facilities have been forced to create alternative revenue sources. If some facilities cannot ideally accommodate multiple sporting events, all can easily capitalize on other types of events. "Maximizing the revenue-generating capability of the building is one of the necessities in this day and age of financial competition," explains Labinski. "Professional sports involves the competition on the field and the one for the pocketbook."

Piper notes that music concerts, and to a lesser extent, the filming of movies and music videos, are very important income sources for sports facilities. "Concerts and the like can be accommodated in most configurations," he says. "We keep that in mind when designing by providing concert power and programming the facility to support those other events."

Income generated from on-site retailing and food and beverage services also accounts for an important chunk of revenue. The source with the biggest impact on sports facility design, however, is probably the premium seating concept, whereby certain seats within the arena or stadium come with added amenities and services or access to special facilities—and higher ticket prices.

"Club seating might include a block of several rows of seating in a prime viewing location," explains Labinski. "The seats would be more comfortable, the concourse serving them might be upgraded with carpeting, heat and air conditioning, better finishes, restrooms of a higher standard, there may be preferred parking. Patrons would pay a premium for these amenities."

In any sports facility, the highest level of premium seating is the suites or "skyboxes." Pioneered by the Houston Astrodome, they have become a staple of alternative revenue for stadiums and arenas everywhere—even catching on at college level. Unlike general admission and club seating, suites are almost the exclusive domain of corporate patrons, who use them as much to entertain their clients as they do to actually spectate.

"Suites have great appeal," indicates Piper, "and are often leased on two to five-year terms." They usually include a high level of amenities, such as lounge areas, wet bars, private restrooms and catering services, in addition to auditorium-type seating with a prime view of the events. Each suite can generate anywhere from tens to hundreds of thousands of dollars in annual income, making them an extremely important source of revenue.

"Sports facility design includes the event, getting to the event and everything that happens in between," says Piper. "People go to watch the game. The question is, how good can we make everything else that happens in between? In response, arenas and stadiums have combined all those other facilities we draw upon from our experiences. They are hospitality, retailing, dining and business center all rolled into one."

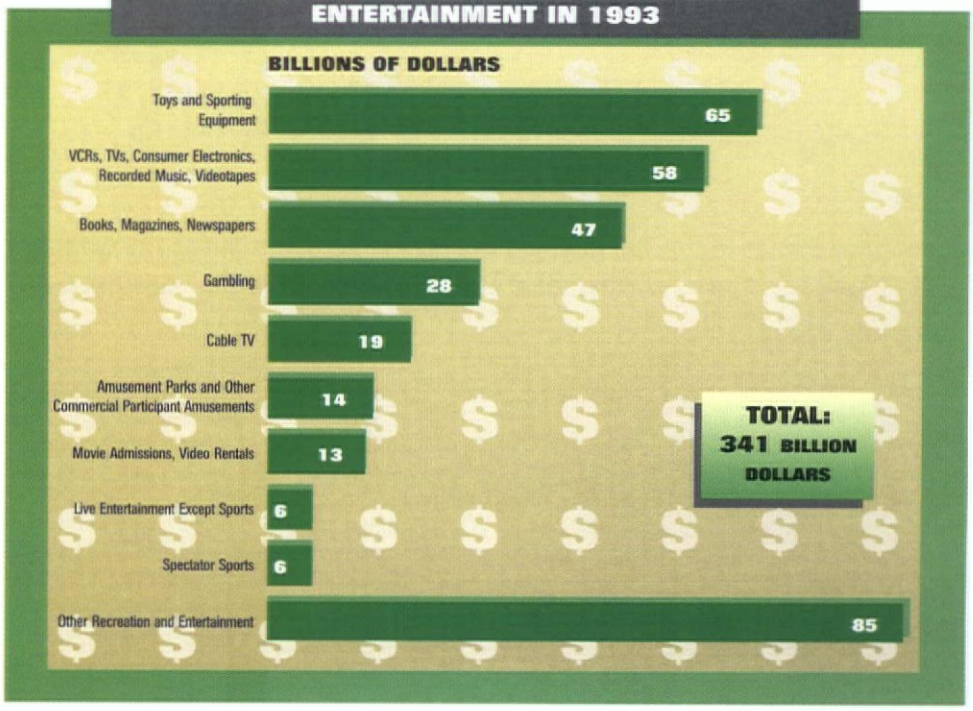
Sports facilities have traditionally served as giant billboards, as well. "Obviously professional sports is very commercialized," says Piper. "Advertising has always been a big piece of the revenue picture, and is still a given." Today's designers, however, are attempting to better integrate the advertising into the overall design.

Hand in hand with advertising goes accommodating the media, which includes providing proper viewing facilities and workrooms for the press, optimal camera locations, cabling and wiring for both today's and tomorrow's technologies, adequate telephone communications, convenient parking spaces and separate circulation paths."The myriad of requests are all second nature to an experienced sports facility designer," muses Labinski.

Despite the ease of watching games on television, most professional sports leagues are setting attendance records. How much this can be attributed to the facilities themselves is difficult to determine. Professional sports leagues currently have few if any standards or regulations regarding facilities, though Aiello says the NFL is trying to develop more stadium expertise within the league to advise individual clubs on facility design and management. As for baseball, "We don't even need to encourage owners in that area," says Small. "Clubs see the success of other renovations, and they want to do their own."

Though sports architects like to believe in the impact of design on sports, they readily concede that the most important draw for any sporting event is the success of the team. Still, observes Labinski, "Owners have to be financially successful in order to put a better team on the field." That relationship clearly puts the facilities—and their designers—among the most valuable players on the team.

U.S. CONSUMER SPENDING ON RECREATION AND ENTERTAINMENT IN 1993



Source: Commerce Department Statistics

Just Ducky

Professional hockey has not been the same since the Mighty Ducks landed in the new Arrowhead Pond of Anaheim, Calif., designed by HOK Sports

By Roger Yee

A thundering chorus from Carl Orff's *Carmina Burana* blankets the vast, darkened space, illuminated only by a swirling cloud of colored spotlights, as the "Decoys," young women clad in purple, jade, silver and white uniforms, execute crisp pirouettes on skates, wave light-wands and welcome the arrival of the "Wild Wing"—the "Duck." This employee of Disney Sports Enterprises descends from the rafters dressed as a duck in a hockey uniform, detaches himself from a supporting cable and joins the Decoys. Then the announcer booms out, "Ladies and gentlemen, your Mighty Ducks of Anaheim!" and the players of one of the latest franchises in the National Hockey League take to the ice at the handsome new, 18,000-seat Arrowhead Pond of Anaheim, designed by HOK Sports Facilities Group, part of Hellmuth, Obata & Kassabaum, one of the world's largest architecture firms.

Welcome to the brave new world of sports marketing—and the new generation of photogenic sports facilities that may exemplify the look of spectator sports for years to come. The success of the "Pond" as the home of the Mighty Ducks suggests that sports, entertainment and design will become increasingly interdependent in the creation of future sports venues. If the Ducks upset die-hard hockey fans with their cute name, cute uniforms, cute cheerleaders and cute arena, they also offer dramatic proof to corporate America that modern marketing can turn a crude, ferocious and fast-paced sport into an attractive, entertaining and highly profitable business.

Although the sports world scarcely noticed when the City of Anaheim first sought to build a sports arena for hockey or basketball in 1986—just one of many cities praying that "If you build it, they will come"—events eventually took a different turn in the heart of populous, popular and prosperous Orange County. Perhaps dreaming is taken more seriously in the home of the original Disneyland, which opened here in 1955. "The City of Anaheim has always been forward looking," admits Gary Johnson, director of public works for the City of Anaheim. "We took a risk in developing Anaheim Convention Center and Anaheim Stadium, and we probably did it again in creating our arena."

Risk is indeed part of the game when too many municipalities build costly sports facilities in pursuit of too few professional sports franchises. However, Anaheim is not your typical pro-sports wannabe. "The City of Anaheim has a population of 285,000, less than a tenth of Los Angeles, with a median household annual income of $43,000," notes Brett Colson, public information officer for the City of Anaheim. "But we're also part of Orange County, which has a population of 2.4 million and a median household annual income of $48,000, and we're in easy reach of a five-county area that has a population of 15 million."

By the spring of 1990, Ogden Entertainment, an experienced operator of sports stadiums, accepted Anaheim's invitation to act as its private sector partner in an unusual arrangement to develop an arena for a



Hockey, anyone? A typical concourse in the Arrowhead Pond of Anaheim (opposite) is lined with four-ply dry wall and marble wainscot as well as a marble floor—both an unexpected gesture to the good life in southern California's affluent Orange County and a practical alternative to the heavily reinforced concrete block that would have been needed to meet seismic code requirements. The arena itself (above) can serve the NHL's Mighty Ducks, plus basketball and various other events.


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future franchise of either the National Hockey League or the National Basketball Association in collaboration with HOK as the architect. Basically, Ogden would finance and construct an arena designed by HOK on land donated by the City close to the Anaheim Stadium, assuming sole responsibility for operations and debt service in return for a share of the profits. At the end of the agreement's 30-year term, the arena would belong to Anaheim.

"This was a unique agreement between the public and private sectors," agrees Brad Mayne, general manager of the Arrowhead Pond of Anaheim for Ogden. "Although Anaheim didn't have the funds to build the arena, we felt that such a facility would strongly enhance the Convention Center, the largest exhibition hall on the West Coast, and the Stadium, the home of the California Angels and the Los Angeles Rams. As part of a team with Anaheim and HOK, we felt we had a great combination for success, and we agreed to take the responsibility for financing off the taxpayers' shoulders."

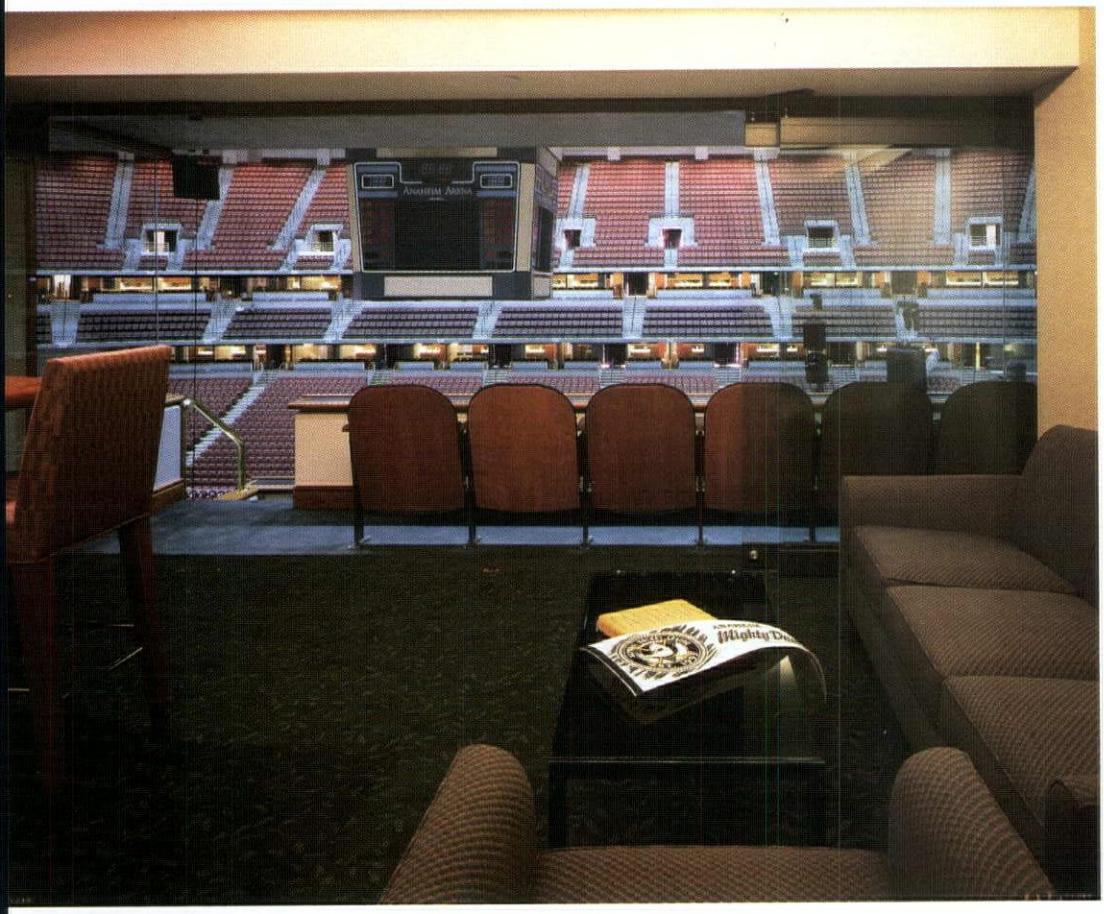


Suite and club seat patrons get close up views of the action at the Pond, as shown in these views of a typical suite looking towards the arena (below) and towards the wet bar (right). A caterer provides food service to the suites, which are generally leased by corporations and groups of wealthy individuals. Club seats are served by a wireless point of sale system whereby an order can be taken and delivered in just four minutes.

Swallows for San Juan Capistrano and ducks for Anaheim?

Of course, Ogden had closely examined the demographics behind Anaheim's campaign and liked what it saw. Not only is Orange County one of the most affluent metropolitan areas in America and a solid venue for professional sports, it is already a family entertainment oasis, luring visitors to the 150-acre amusement park called Knott's Berry Farm and such spectacular beaches as Huntington Beach, Newport Beach, Laguna Beach and Capistrano Beach (site of the famed mission of San Juan Capistrano and the swallows that arrive every March 19th) in addition to Disneyland. "The arena would be surrounded by the second largest media market in the United States," says Mayne. "We felt confident that Anaheim would get its NHL team, and had a good shot at one in the NBA."

Creating the winning design for Anaheim's arena posed a special challenge to HOK, however. "With the City of Anaheim and Ogden as clients without a team," recalls James Walters, AIA, project manager for HOK Sports Facilities Group, "our assignment was to build an arena that would be attractive to either an NBA or NHL franchise and compatible with both end uses." Among the more significant programming requirements HOK was expected to satisfy were designing an easily-convertible, 16,000-18,000-seat arena for basketball's 94-ft. long court and hockey's 200-ft. long rink; establishing an optimum mix of seating for general admission, club seating and suites; creating an efficient circulation plan; installing a generous supply of such public services and amenities as toilets, food service and souvenirs; satisfying the media's technical needs; and providing a flexible loading dock.



What startles first-time visitors to the Pond is how these operating requirements have been carried out. HOK's design takes a relatively new approach to sports facility development: meet the customer's expectations and exceed them when possible. "It's a business way of looking at sports facilities," Walters points out. "You start by analyzing what the market is doing, see where improvements can be made, and determine the revenues you can generate by making those improvements."



The Pond has 120 points of sale for food service (above) to help fans come and go quickly—and often. The same philosophy applies to the placement of toilets and souvenir concessions. Not only are there more retail locations, but a greater number of them are housed in permanent quarters, which boosts sales.

A one-percent-for-public-art program helped fund a video work by Nam June Paik (below), part of a growing collection of original works by local artists.

Why should sports facilities be obstacle courses for fans?

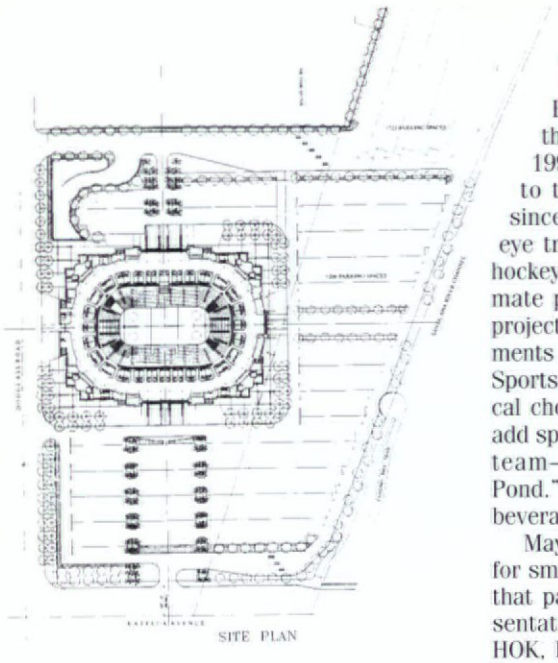
For citizens of Orange County and its neighbors, the improvements in sports facility design that make the Pond so spectator-friendly turn out to be pragmatic and profitable as well. Consider the excellent sightlines, close to the playing field for hockey and basketball, which are supplemented by two innovative, interchangeable end-zone seating arrangements. Or the 83 elegant suites, ranging from 300 sq. ft. to 400 sq. ft. in size for 10, 12 or 14 guests and leased to corporations and wealthy individuals at a premium, and the luxurious 1,700-seat club accommodations for subscribers to this upscale service. Or the three broad, marble wainscoted and marble paved concourses, which invariably draw "Wows!" Or the plentiful toilets that eliminate long lines. Or the well-placed, attractive and varied food services, highlighted by stylish catering for the suites, a 190-seat restaurant, 120 points of sale for food concessions, and an electronic point-of-sale system that transmits an order from club seat to order taker to dedicated kitchen to server via wireless communications in minutes. The usual souvenir concessions are here too, but look again: Many are housed in attractive, permanent retail space, including a novelty shop where Disney sells Mighty Ducks products, which now account for a staggering 80% of NHL merchandise.

"Let's face it," Mayne believes, "If you get people in and out of the toilets quickly, they'll spend more time and money elsewhere." Sports purists who shudder at the sight of marble surfaces and indirect lighting should also know that one of Orange County's other prime attractions happens to be a posh shopping mall in Costa Mesa, South Coast Plaza, where some 20 million shoppers a year come to devour the wares of Polo/Ralph Lauren, Courrèges, Charles Jourdan, Godiva Chocolatier and company. As Mayne diplomatically observes, "We've created what Orange County expects."



Yet tenants of the arena have nearly as much to like as spectators. Ogden and HOK created numerous special provisions for tenants in the belief that finding ways for tenants and management to do their jobs with greater efficiency and economy would save time and money—and encourage greater use of the arena. Thus, the two interchangeable end-zone seating arrangements are designed to roll out, turn 180°, and push back in time to permit hockey at 1:00 p.m. and basketball at 7:30 p.m. Broadcasters appreciate such conveniences as pre-wired floor conduit, which minimizes the need for exposed cables, and wireless strobe, which gives cameras greater freedom of movement. Truck drivers can choose from seven docking bays that handle food and beverage, operations and production companies simultaneously, reducing down time.

The Mighty Ducks' arrival at the Pond, following the release of the motion picture



SITE PLAN

Anaheim drivers can see the Pond and its video installation by Nam June Paik from far away (below) on Katella Avenue, a main thoroughfare, at night. The site is a major arterial intersection, catty-corner from the Anaheim Stadium and close to the convergence of three freeways. Spectators can park in the Stadium lot when the facility is not active and ride a shuttle bus across the road to the Pond.

of the same name on October 2, 1992, and the birth of Disney Sports Enterprises to organize and manage the NHL expansion team on March 1, 1993, resulted in relatively few changes to the project. Surprise? Not at all—since the builders of the Pond kept one eye trained on Walt Disney chairman and hockey enthusiast Michael Eisner, the ultimate patron of the Ducks, throughout the project. "We knew about the building," comments Anthony Tavaris, president of Disney Sports Enterprises. "The Pond was the logical choice for us. All we had to do was to add special equipment, locker rooms for the team—and of course, the name of the Pond." (The "Arrowhead" in the name is a beverage subsidiary of Perrier.)

Mayne credits many people and policies for smoothing the way to the Pond. The fact that partnering meetings among the representatives of the City of Anaheim, Ogden, HOK, Huntcor, the general contractor, and Turner, the owner's representative, were conducted in an open and constructive manner helped immensely. HOK's willingness to be a good listener is warmly appreciated by its clients. "HOK didn't see our needs merely as hoops to jump through," Mayne remembers. "The architects considered our problems, showed us some options and asked if we had more ideas to offer." Tight project management cut the estimated construction timetable from 27 months to 24, while value engineering produced savings that were used to add amenities.

Attendance at the Pond has met or exceeded expectations. Such attractions as Ringling Bros. and Barnum & Bailey Circus, Disney on Ice, Barbra Streisand, Barry Manilow, religious events, indoor motocross (dirt biking) and rodeos keep seats full when the Ducks are not at home. A reminder of how keenly the City still wants an NBA franchise came in January 1994, when a Los Angeles Clipper versus New York Knickerbockers game was hastily transferred to the Pond after the earthquake—drawing 18,000 spectators.

Wear and tear have been fairly light, Mayne marvels, even after rock concerts. Is the crowd ever so subtly influenced by all that marble wainscoting, installed in front of four layers of dry wall as an economical, seismic design alternative to heavily reinforced concrete block? Do Anaheim Ducks migrate south—South Coast Plaza, that is—for the winter?

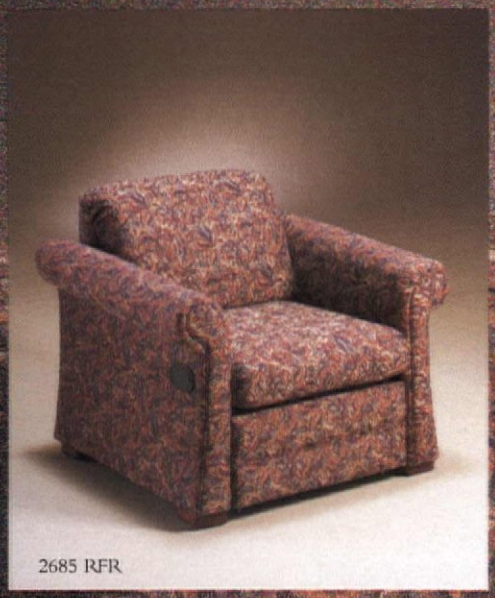


Project Summary: Arrowhead Pond of Anaheim

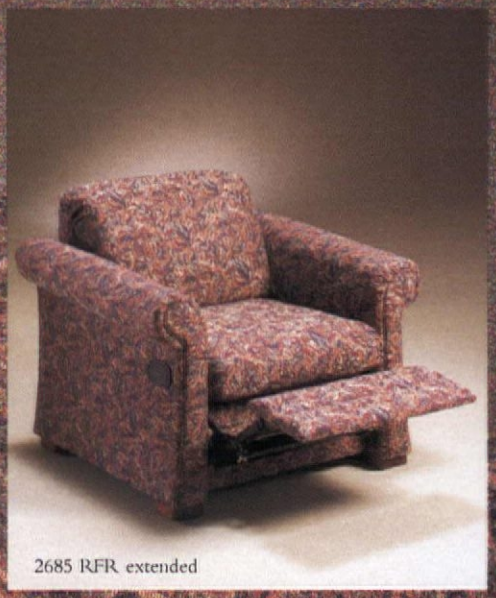
Location: Anaheim, CA. **Total floor area:** 600,000 sq. ft. **No. of floors:** 4. **Cost/sq. ft.:** $113. **Wallcovering:** Vicrtex. **Paint:** Frazee, Pratt & Lambert, Devoe, Sherwin Williams. **Laminate:** Nevamar. **Dry wall:** Domtar. **Ceramic tile flooring:** Dal-Tile, American Olean. **Carpet/carpet tile:** Lowes, Bentley. **Ceiling:** Celotex, Chicago Metallic. **Lighting:** Kim, Lithonia, T.G. Greene, Prudential, Sterner. **Doors:** VT Industries. **Door hardware:** Hardware Specialties. **Glass:** TempWestern, Guardian Industries. **Window frames:** Dorma, Peerless. **Stadium seating:** Hussey. **Upholstery:** Maharam. **Architectural woodworking and cabinetmaking:** Cedar Queist. **Signage:** Vomar. **Elevators:** Dover. **HVAC:** York. **Plumbing fixtures:** Kohler, Zurn, Sloan, Stern. **Client:** City of Anaheim. **Manager:** Ogden Entertainment. **Architect and interior designer:** HOK Sports Facilities Group, Steven C. Carver, AIA, principal in charge, project designer; James Walters, AIA, project manager; Scott Shepard, project architect; Dayna Etter, project secretary. **Structural engineer:** Thornton-Tomasetti, Charles Thornton, PhD, PE, principal in charge; Tom Scarangello, PE, project engineer. **Mechanical, electrical and plumbing engineer:** Syska & Hennessy, Andrew P. Watson, PE, principal in charge; William T. Line, PE, project engineer. **Civil engineer:** Robert Bein, William Frost & Assoc. **General contractor:** Huntcor. **Owner's representative:** Turner Construction. **Lighting designer:** Patrick Quigley & Assoc. **Acoustician:** Wrightson, Johnson, Haddon & Williams. **Ice consultant:** Henry J. Coupe Assoc. **Furniture dealer:** LPA Architects. **Photographer:** John Sutton.

The Ottoman Eliminator

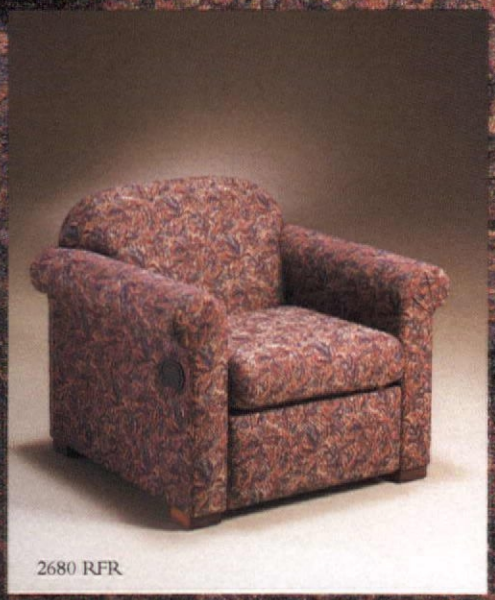
A New Dimension in Guestroom Seating Comfort



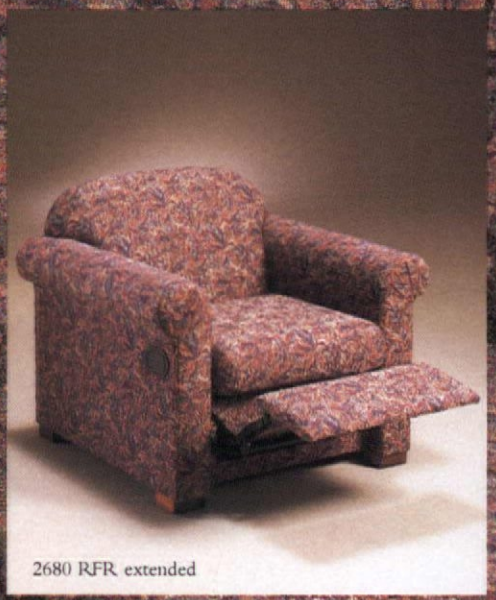
2685 RFR



2685 RFR extended



2680 RFR



2680 RFR extended

Illustrated in SW Textile pattern Wildwood.

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KNICKS

Miracle on 31st to 33rd Streets

How does your Garden grow? Ellerbe Becket's dramatic reply can be see in a $200-million renovation of New York's Madison Square Garden

By Jennifer Thiele Busch

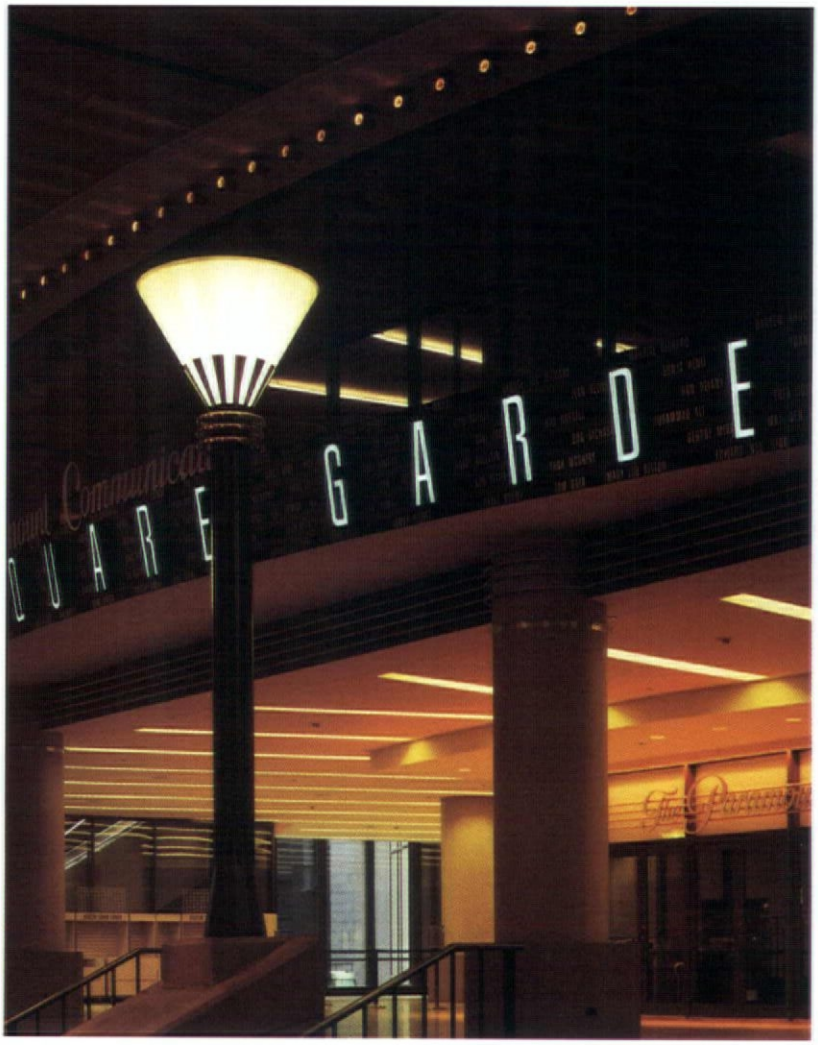
Basketball afficionados would probably credit the arrival of Pat Riley, who left the Los Angeles Lakers to become head coach of the New York Knickerbockers in 1991, with the renewed spirit around Madison Square Garden these days. But more astute observers would notice that something else is new around "the Garden." Hockey fans might snort that the New York Rangers, who share their home with the Knicks and have seen only winning seasons since the arrival of star player Mark Messier in 1992, are the main reason why the arena still draws capacity crowds despite hefty increases in ticket prices. Look around, however, and you'll notice that the revitalization of "The World's Most Famous Arena" involves more than sports. There's virtually nothing that a little paint—and $200 million worth of renovations under the direction of the Kansas City office of Ellerbe Becket—couldn't accomplish.

By the late 1980s, time had taken its toll upon the 20-year-old, cylindrical arena that sits atop Pennsylvania Station, one of New York City's main transportation hubs. The Garden had not undergone major renovations since it was first built in 1968. It looked tired and worn from years of heavy traffic and abuse, and its woeful appearance was matched by outdated services and technologies.

Owner Paramount Communications Inc. originally intended to abandon the site altogether and build a larger, more modern arena elsewhere in the city. The move would have been the fourth in the Garden's colorful, 120-year history. But when a proposed real estate deal that would have relocated the Garden several blocks west of its current midtown Manhattan location fell through in 1989, Paramount decided to concentrate on improving the existing facility to preserve its competitive edge in the ever-growing and highly profitable sports and entertainment industry.

Joseph Diesko, a vice president at Ellerbe Becket who was in charge of the Madison Square Garden renovations, recalls that Paramount's decision to renovate instead of build in no way compromised the project's ultimate goals. "They were essentially going to Plan B," he explains. "But they still wanted to create a state-of-the-art facility. We were asked to work on the Felt Forum, entrances, luxury suites, seating capacity, food service—management wanted to totally revamp the building."

There were some limitations to the renovation that a completely new building would have resolved, according to James Adams, senior vice president, facilities development for Madison Square Garden International. For instance, the arena floor still sits on the fifth floor of the 10-story building, which is not ideal from a functional perspective because it requires everything to be shuttled up and down via ramps and freight elevators—including the numerous animals from one of the Garden's premier annual tenants, the Ringling Bros. and Barnum & Bailey Circus. Fortunately, however, most of the issues management wanted to address were open to renovation.



Improving food service facilities for premium seat owners was an important design goal during the renovations at New York's Madison Square Garden, home of the NBA Knicks and NHL Rangers. The Play By Play sports bar (opposite) is the more colorful and casual of two new restaurants Ellerbe Becket designed into the 20-year-old arena.

Names of the Garden's Hall of Fame members appear on the signage at a theatrical new point of arrival (below). Though the signage was designed to accommodate many more names, Garden management has instead decided to embed additions into the terrazzo floor approaching the arena.



Taking the shake and rattle out of rock 'n roll

Adams reels off a long list of initial concerns. "Vertical transportation throughout the building was limited, the Felt Forum had an inadequate 12-ft. stage height, there were too few bathrooms, especially for women, and the food service facilities were outdated and limited. The Garden's appearance itself was another issue. The place just looked tacky," he recalls. Another significant design problem was the lack of a clear point of entry for the Garden at its main entrance on Seventh Avenue. "We had a small marquee with a huge Budweiser sign out front," chuckles Adams. "That gave us no real arrival point."



The arena's image was upgraded from top to bottom to give fans a cleaner, more pleasant sports experience—and to make a visit to Madison Square Garden seem worth the higher ticket prices. One of the more notable changes is the new, state-of-the-art, center-hung scoreboard that helps fans keep better track of the action (above). The luxury skyboxes (right), where guests can enjoy comfortable amenities, gourmet food and great seats, were increased from 29 to 88 to boost ticket revenues.

Renovations began with the Felt Forum, a concert auditorium adjacent to the Garden. This self-contained project challenged both Ellerbe Becket and Madison Square Garden with its construction complexities, since the original auditorium had to be gutted and completely rebuilt. The space previously claimed a separate Eighth Avenue entrance, and seats faced a small stage that backed up against a wall dividing the Forum from a large bowling alley within Madison Square Garden. Ellerbe Becket converted the bowling alley into a dramatic and spacious entry corridor and lobby. Patrons of the new Paramount Theater, which the Felt Forum was renamed, now enter through the same Seventh Avenue main entrance as arena visitors, and arrive in the Paramount lobby via escalator.

A 50,000-sq. ft. addition on the Eighth Avenue side of the auditorium houses a new and much larger stage able to accommodate fly and rigging systems, plus new dressing rooms and support spaces. The new stage location on the opposite side of the auditorium dictated a complete reversal of the seating direction, and freed up enough space to increase audience capacity by 1200 seats to 5600 seats within a horseshoe-shaped amphitheater. The back of the house can be closed off for smaller, more intimate events, and the front acts as a swing space, where auditorium seating can be removed to make room for a boxing ring in the grand tradition of the Garden.

Though the new Paramount has been critically acclaimed as a superb concert venue, its location, sandwiched between the arena ice hockey floor directly above and Penn Station directly below, caused considerable concern for architect and client at first. "The A Train is literally just below the stage floor," observes Diesko. "We did all kinds of acoustical studies," recalls Adams. "We tracked every train and subway in and out of Penn Station, and actually sat in the theater all night long with sound meters."

As a result of those studies, the stage floor and tiered seating decks rest on vibration isolators, and the entire stage house "floats" within an acoustical cocoon. The "virtual" ceiling—too low to enclose, so all mechanicals, supports and piping are disguised with black paint and strings of lights—is sprayed with a thick, sound-deadening material, and acoustical stage doors muffle noise from the city streets beyond the stage house. "The Manhattan Transit Authority was also very cooperative, and even put sound isolators on some of their tracks," adds Adams.

The auditorium renovations have restored

the Garden's reputation with performers, and sell-out crowds have restored the Paramount to profitability. By contrast, regular ticket revenues are typically not the main source of income for sports arenas. "Food and beverage, premium seating and advertising bring in most of the money," Adams observes. Consequently, Ellerbe Becket was charged with increasing the premium seating capacity for the arena, updating and expanding all food service facilities, adding two new restaurants—and of course providing all the necessary adjacencies, transportation and services to render the facilities as convenient and efficient as possible for both patrons and staff.

Astronomical players' salaries and operating costs have forced many sports facilities to develop alternative revenue sources in recent years. These often include creating upscale services that command higher ticket prices. Such was the case for the Garden. "To increase revenue, we provide extra services that people are willing to pay for," notes Adams. "We've added a premium seat block in the arena that includes special food services. We've also increased the number of suites and created a new range of services for our suite owners." Invariably, premium seating draws corporate clients as an extension of their sales and entertainment activities.

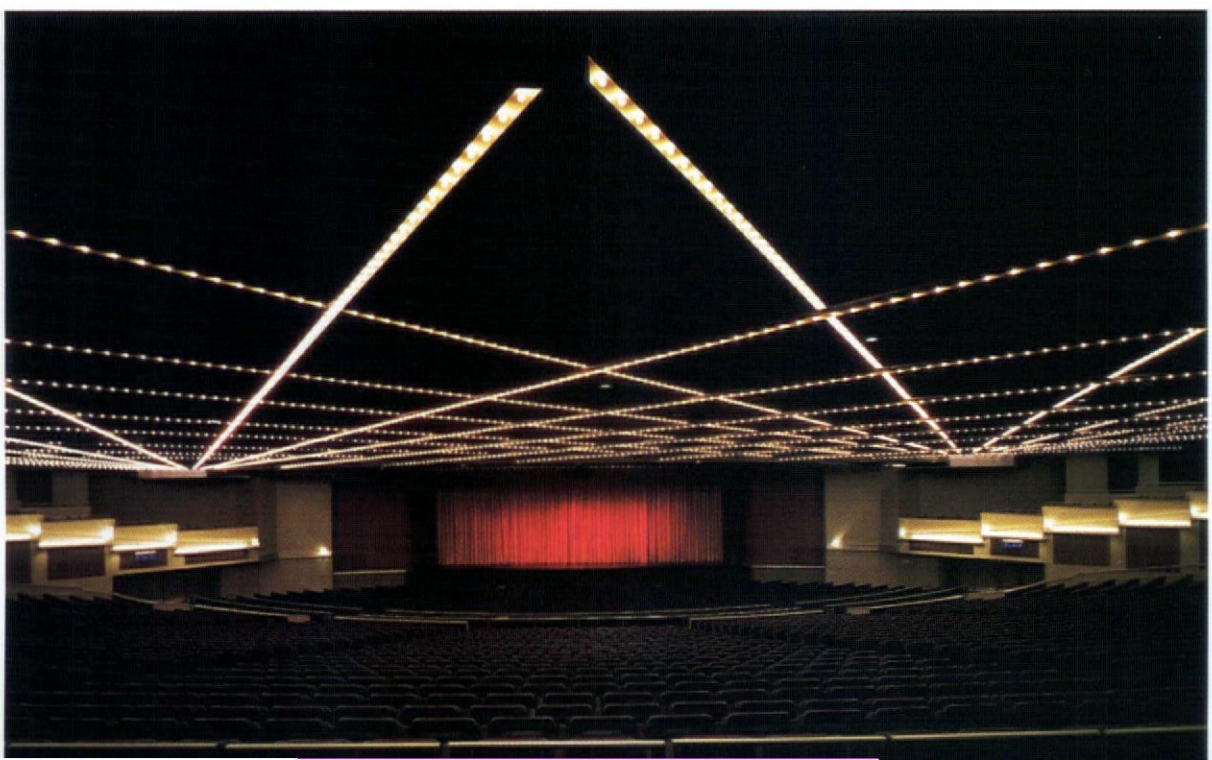
Newly introduced Club seating—there are 2,100 such seats for Rangers games and 2,700 for Knicks games—offers in-seat food service and private access to the Garden's two new restaurants, not to mention exceptional seats for the games. Design subtleties such as higher seat backs, extra cushioning, upgraded upholstery and drink holders set the auditorium-style Club seating apart. Patrons who pay $225 to $450 per game for these privileges are no doubt encouraged when their in-seat food orders appear in as little as four minutes, thanks to an electronic ordering system and dedicated service kitchen.



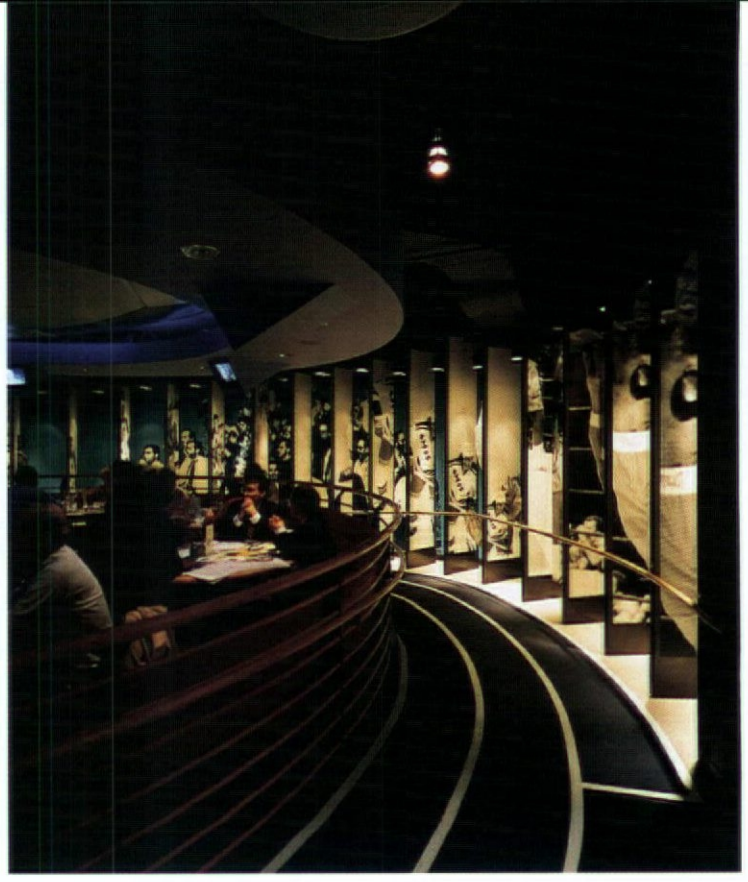
The bulk of the premium seat revenue, however, is derived from the luxury suites or skyboxes, which command $175,000 to $200,000 per year each. Ellerbe Becket increased the number from 29 to 88 by hanging new boxes from the structural supports at the top of the arena, just beneath the mechanical level. The designers also created a 10th level with a 16,000-sq. ft. addition consisting of a Sky Lobby and suite access corridor that rings the entire floor. New express elevators speed guests to the their skyboxes, while a new service elevator allows servers to quickly run food between suites and a dedicated suite service kitchen in the Club Restaurant.

As part of the premium seating packages, both suite members and Club members may visit the Garden's two new restaurants, the Play By Play sports bar, a casual and energetic venue that often holds crowds of fans throughout the duration of a game, and the Club Restaurant, envisioned by Garden management as an "old gents club" installed in an athletic facility. The Play By Play, which fea-

Massive structural changes were necessary to turn the old Felt Forum into the new Paramount Theater (below). The renovations resulted in a larger, more versatile stage house, 1,200 additional seats, improved sight lines and an altogether more sophisticated appearance. The orientation of the auditorium was also completely reversed. Instead of entering on the Eight Ave. side as in the old days, patrons now come in the Seventh Ave. side and pass through this richly adorned access corridor and lobby (above).







tures vivid photographic images of sports figures mounted on giant panels. Astroturf and genuine indoor track flooring, is extremely popular among the sporting crowd. But management also defends the formal ambience of the Club Restaurant, with its rich wood paneling, etched glass railings, gilded column capitals and coffered ceilings, in a city already teeming with upscale restaurants. "Many of our corporate customers rent suites with the intention of entertaining their clients," Adams points out. "Formal dining is a normal aspect of doing business, so we thought it important to have the facilities available." Both venues are linked continuously to arena events via big-screen TV or wall-mounted monitors.

From rainbow stripes to color theory

Facility upgrades for the general seat population were given equal consideration. "The ultimate goal was to provide more guest comfort and amenities at all levels," explains Diesko. "Patrons must see a greater value in a visit to Madison Square Garden to justify the higher ticket prices." In all, seven escalators and seven elevators were added to facilitate vertical traffic flow within the arena. Bathroom facilities were improved dramatically, with capacity for women increased by 70%.

Madison Square Garden assumed control of all food service operations to increase its own profit margins and maintain stricter quality control. Existing concessions were upgraded with more advanced food service equipment and increased points of sale to alleviate long lines. Four "Center Court" food service areas on the sixth and seventh levels offer improved menus. "Most people come here right from work, and need to eat sometime during the evening," points out Adams. "Our food concessions compete in value and convenience with the McDonald's and Burger Kings outside, and they've been very successful."

The Garden was also given a complete aesthetic overhaul with some very specific goals in mind: to improve the appearance of the approach from the city streets, to reinforce through design the concept of the arena as the central piece of energy at the facility and to make the Garden a classier venue by raising the feel of the place. "We defined what all that should look like using emotional, rather than descriptive terms," explains Adams. "We started with 'dead' and 'dirty,' and we wanted to get to 'exciting' and 'fun.' Those were the adjectives against which we tested every aspect of the design."

Outside on Seventh Avenue, a new marquee featuring two electronic 5m by 10m color matrix reader boards creates a more dramatic sense of arrival. From that point, the visitor's attention is drawn towards the actual arena entrance with graphics, electronic signage and another overhead marquee carrying the names of legendary sports figures in the Garden's Hall of Fame. "What we did," observes Diesko, "is upgrade the theatrical nature of the entrance."

Inside, all public areas of Madison Square Garden have been refurbished, from concrete corridor walls coated with a scratch- and knick-forgiving paint that mimics the look of natural stone, to upgraded ticket counters (though their number was not increased) and clearly designed informational kiosks and signage. The Garden has also been rendered

Real sports fans naturally love the Play By Play sports bar (above, right), with its bold graphics and use of authentic sports materials, but the much more formal Club Restaurant (above, left), is also considered necessary to cater to Madison Square Garden's corporate customers, many of whom buy expensive premium seating with the intention of using the Garden's facilities to entertain their clients.

Food services for the average fan have been improved with upgraded concessions (opposite, left) that offer a greater variety of menu items plus technologically advanced equipment and more points of sale to speed patrons through.

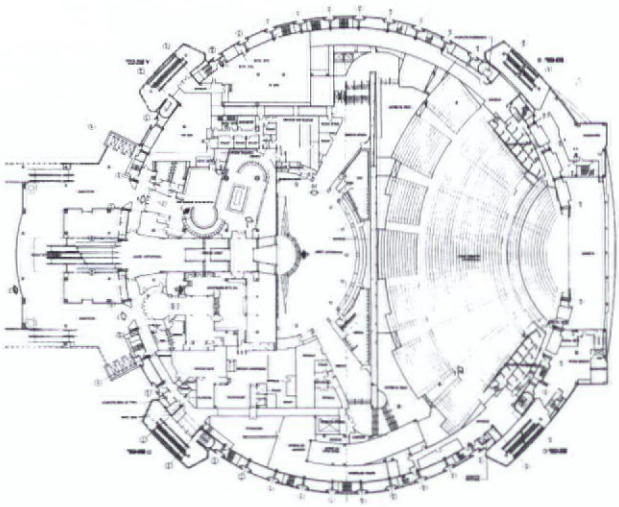
As yet another alternative revenue source, Madison Square Garden maintains a retail facility (opposite, right) that is open only during game times and features exclusive merchandise that can't be purchased in a nearby shopping mall.

more efficient for tenants and personnel with such behind-the-scenes improvements as larger staging and storage areas on the arena events level. "The ability to accommodate more than one event per day is very important," notes Adams. "We must be able to facilitate smooth and rapid changeovers with enough staging space to position the next event and accept the departing event simultaneously." In addition, a central beer distribution system installed on the arena events level pumps beer to any tap in the facility. Previously, Garden staffers were required to transport individual beer kegs to remote service locations via freight elevators.

Particular attention was paid to upgrading the arena itself and emphasizing its role as the focal point of Madison Square Garden. "It was renovated from the bottom up," reports Diesko. The maple basketball court was completely replaced. The ceiling, painted with alternating, neutrally-colored stripes to create an optical illusion that has both the effect of a soaring dome and the intimacy of a lower ceiling, draws attention towards the center of the arena. Static advertising, a key revenue source for sports facilities, has been restricted to a new, eight-sided, center-hung video screen and scoreboard, plus two electronic scoreboards at either end.

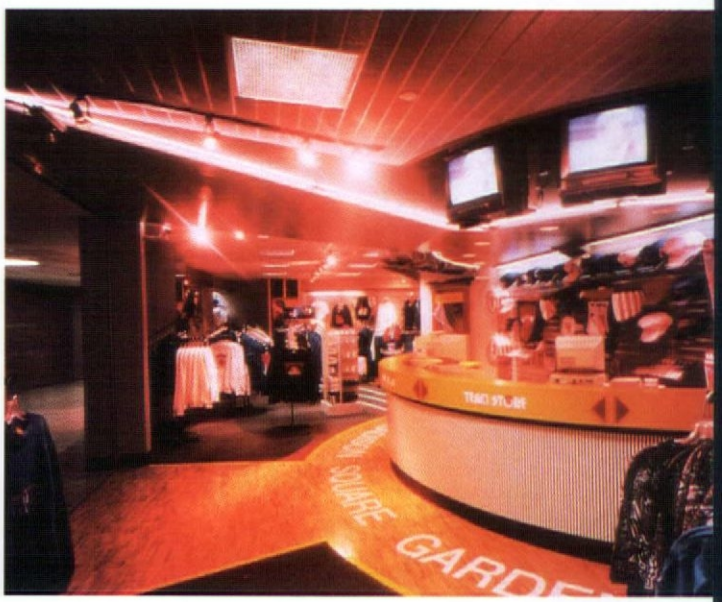
attracting more women and families to events by making the arena a nicer place to be.

More than sports psychology is being practiced at the Garden. "Part of our renovation plan was to make a full court press towards changing fan and staff behavior and attitudes," quips Adams. "We wanted to eliminate graffiti, fighting, drunkenness and bad language by changing the environment. Behavior often responds to raised expectations. So really, the psychology of events in the arena led us through the renovation."



The arena at Madison Square Garden remained in full operation as planned throughout the three years of renovation, though the Felt Forum did close until it reopened as the Paramount Theater in 1991. Visitors to the Garden during that time barely noticed that something was amiss, thanks to a supreme effort on the parts of the architects, contractors, management and staff of the Garden to cover up any and all hints of construction. "The staff did a wonderful job in guiding the public and helping them not see the things they shouldn't see—and they did so in good spirit," comments Adams. In other words, Madison Square Garden and Ellerbe Becket staged one of the greatest non-shows on earth.



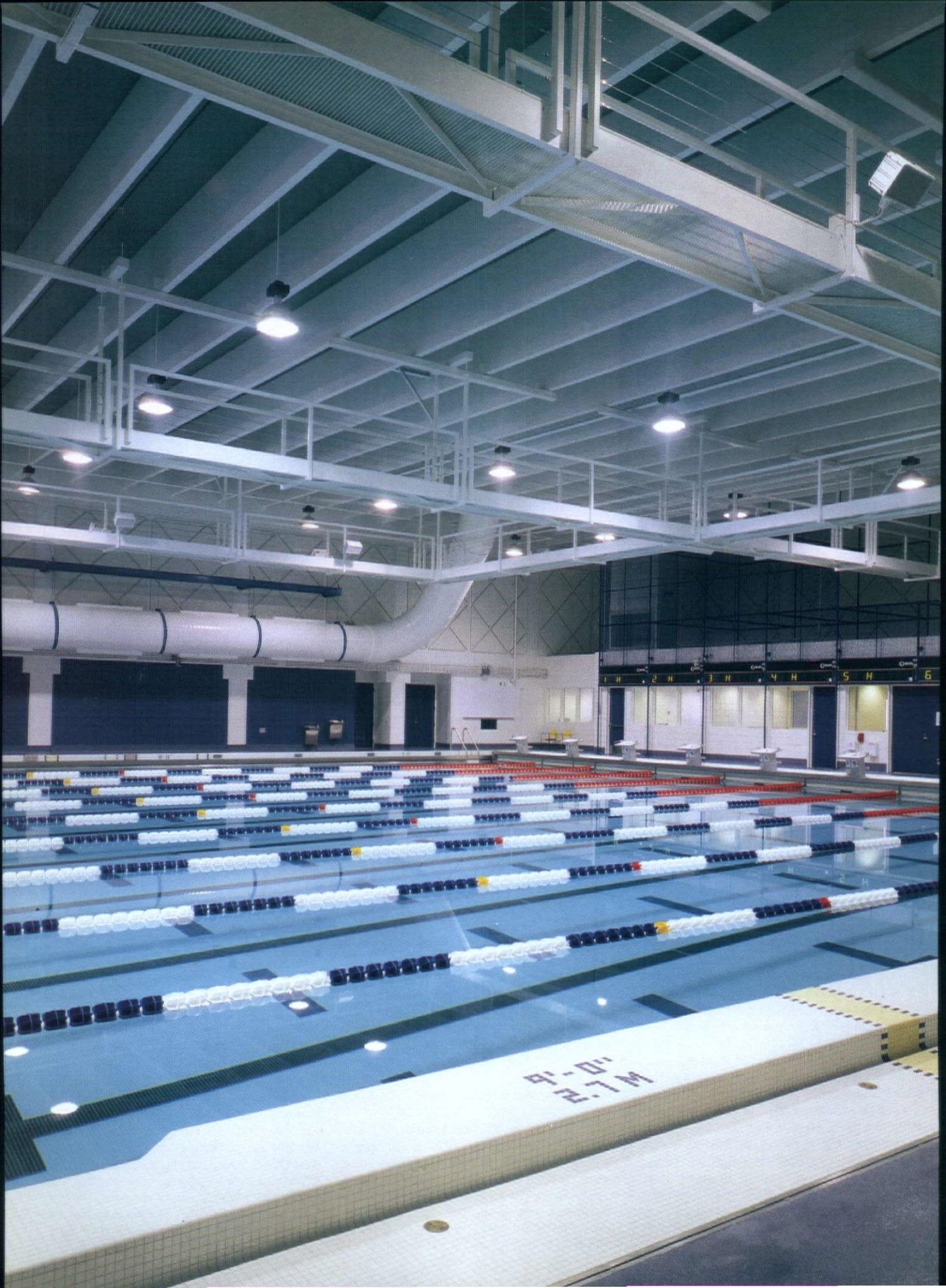


Red, orange, green, yellow and blue seating sections that once designated the Garden's ticket price structure were eliminated in favor of more subtle and contemporary teal and purple colorways throughout. "Choosing the colors was a complicated matter," indicates Adams. "We needed something that would complement both the cold, white surface of the hockey rink and the warm, red surface of the basketball court."

Such details were not wasted on looks alone. "You can increase the enjoyment of the fans by providing a cleaner, more upscale facility," Diesko points out. "Design can definitely affect people's attitudes." As part of that equation, the Garden had a vested interest in

Project Summary: Madison Square Garden

Location: New York, NY. **Total floor area:** 1.1 million sq. ft. renovated. **No. of floors:** 10. **Capacity:** 20,000 in arena; 5,600 in Paramount Theater; 240 in Club Restaurant; 400 in Play By Play Sports Bar. **Renovation costs:** $200 million. **Wallcoverings:** DesignTex, BFG Koroseal, Tower Contract, Carnegie, Sincol, Fred G. Anderson, Saqqara Delphi, Ronai Coating Systems, Vari-Krom Coating. **Paint:** Devoe, Zolatone, Sherwin Williams, Davis Paint, Benjamin Moore. **Laminate:** Formica, Nevamar, Wilsonart, Corian. **Solid surfacing:** Avonite. **Flooring:** Armstrong, American Olean, Latco Ceramic Tile, Endura Rubber Flooring, Crossville Ceramic Tile, Dal-Tile, Monarch, Innovative Marble & Tile, Florida Tile. **Carpet/carpet tile:** Harbinger, Shaw, Bentley, Suncraft Mills, Milliken, Patcraft Mills, Genon, Stratton, Atlas. **Carpet fiber manufacturer:** DuPont. **Ceiling:** Armstrong, USG Interiors. **Moldings:** Roppe. **Door frames:** Davis. **Door hardware:** Schlage. **Coat hooks:** Peter Pepper Products. **Arena/auditorium seating:** Irwin Seating Co., JG Furniture Systems. **Lounge, dining, suite seating:** Stendig, Images of America, JG Furniture Systems. **Upholstery:** Arc-Com, Deepa Textiles, Spinneybeck, Liz Jordan-Hill, Knoll, Architex. **Casework:** JG Furniture Systems. **Custom millwork:** Custom Interiors. **Guard rails:** ProTek. **Elevators:** Westinghouse. **Plumbing/bathroom fixtures:** Kohler, American Standard, Hewi, Bobrick. **Client:** Madison Square Garden. **Architect/interior designer:** Ellerbe Becket. **General contractor:** Herbert-HRH Construction Inc. **Mechanical/electrical engineer:** Flack & Kurtz. **Photographer:** Greg Hursley.



Gold Rush

For a degree in winning, the nation's top amateur athletes can attend the United States Olympic Training Center in Colorado Springs, Colo., an athlete's dream of a university for sports designed by Lehman/Smith/Wiseman

By Amy Milshtein

As some two-thirds of the world sits glued to the television, Olympic athletes push their bodies to new extremes. In between events, puff pieces and commercials, two-thirds of the world watches features on how hard these dedicated athletes train. Far from being made overnight, most United States' Olympians practice long and hard in state-of-the-art facilities that house all aspects of the training experience. The latest United Stated Olympic Training Center, in Colorado Springs, Colo., designed by Lehman/Smith/Wiseman, gets perfect marks for both technical program and artistic impressions.

The United States Olympic Committee (USOC) in fact has three such centers. With a few exceptions, winter events train in Lake Placid, N.Y., outdoor events in San Diego, Calif., and indoor events in Colorado Springs. In all, the Olympic Training Centers (OTCs) serve over 15,000 athletes each year, more in pre-Olympic years. Each respective sport's national governing body chooses which athletes will train at the OTCs. While primarily serving Olympic and Pan American Games hopefuls, the facilities also host coaches and trainers for seminars and conferences.

The USOC acts as a holding company for each individual sport's governing body. The organization offers free room and board, training facilities, sports medicine, sports science testing and analysis, local transportation and recreational facilities to athletes. The Colorado Springs facility is home to 12 national governing bodies and is headquarters for all the Olympic Training Center programs and the Olympic Committee administrative offices.

Open since 1977, the Colorado Springs OTC can provide services for up to 600 athletes and coaches at once. A master plan for future growth was developed 10 years after the opening, and the Olympic Coin Bill was launched in 1992 to fund the construction. However, actual development has proceeded slower than the USOC would prefer. "We planned on raising $22 million to $23 million for the first phase with the bill," says Tom Wilkinson, assistant executive director of the United States Olympic Committee. "However, no one was buying commemorative coins in 1992, so we only raised half."



The money went to building two new structures, a two-story natatorium and a two-story gymnasium/meeting room, which constitute Phase I of the master plan. In planning the faculties, the architects first visited 27 centers in 14 countries, gathered information from the rest, then interviewed athletes, coaches and administrators. The result is a set of high-tech facilities that give America's athletes that extra edge.

To work within the tight budget and time frame, Lehman/Smith/Wiseman used articulated precast concrete panels for the exterior of both buildings. The precast works as an interior design element in the gymnasium. Painting the insulated concrete panels creates a durable, workable gym building, perfect for a building that gets such a workout.

The structure accommodates 11 sports. "The upper level is a classic gymnasium about

Come on in, the water's fine—at the Olympic Training Center's state-of-the-art pool in the Phase I natatorium (opposite). "The only thing we can't do is freeze it for ice hockey," boasts Tom Wilkinson, assistant executive director of the USOC. The 25-meter by 50-meter pool accommodates swimming, water polo and swimming for disabled athletes.

Only half the funding to fulfill the Colorado Springs OTC's master plan has been generated so far. Even so, a handsome center (above) has been delivered to the athletes.



Play ball: The Colorado Springs OTC gymnasium (right) can serve several activities at once. Painted precast concrete serves as a durable design feature here.

three basketball courts wide," says Ken Wiseman, design partner at Lehman/Smith/Wiseman. "This space can be divided up so different sports can train at the same time." The upper level also houses other functions like team meeting and video analysis rooms that are playfully and inexpensively decorated with sporting goods mounted on the wall in a pop fashion. One room, for instance, has a wall of lined up tennis balls.

A smaller gym, a weight training area and a space dedicated to the sport of weight lifting fill the lower level. The latter room boasts special equipment specific to the needs of weight lifting. "The floor has a floating plate that judges vertical and horizontal force," explains Wiseman. "If the plate measures zero horizontal force, the lift was performed correctly."

The natatorium represents the most technologically advanced pool in existence. "The only thing we can't do is freeze it for ice hockey," jokes Wilkinson. The 25-meter by 50-meter pool accommodates swimming, water polo and swimming for disabled athletes. The technology of the building focuses on creating the best training environment for the best swimmers in the country. For the most part, this technology hinges on the ability to film and immediately view training.

The filming system allows the swimmer to be taped from all angles simultaneously. There is also a movable underwater camera system and a catwalk above which allows photography of all portions of every lane, including the starting blocks. Each lane, in both the 50- and 25-meter directions, boasts individual monitors visible from the water that permit immediate video and data review. A state-of-the-art timing system records both overall and split times. All video equipment is site cabled to allow access to information in the sports science center, coaches' office and athlete dorm rooms.

"The pool room works like a laboratory," reports Wiseman. Like a lab, the room also demands special requirements. Because natural light bouncing off water creates a glare problem for the cameras, the room has no windows. Epoxy paint on masonry acts as an interior vapor barrier, while a cavity wall lessens the impact of humid, chlorinated air on the exterior of the building.

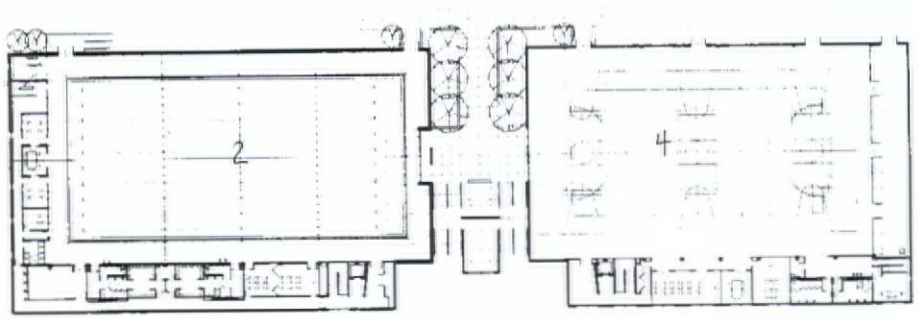
Given all their technical demands, the two buildings are wired like computer centers. Fortunately, the architects added some high touch with the high tech to compensate. "All of the athletes asked for the same thing," remembers Wiseman, "a homey atmosphere that acknowledges that the occupants are special." Everyone pulled together to accomplish this end. Such companies as PPG Paints and Georgia Pacific donated materials for the structure, while architect, owner and contractor practiced partnering to get the job done.

"We even drew up a document for everyone to sign," tells Wiseman. That document ends with "Bring Home the Gold." From the look of the Center, they already have. Look to Atlanta in 1996 for the final results.

School of hard bodies

Project Summary: United States Olympic Training Center, Phase I

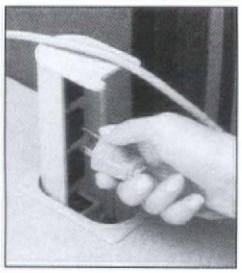
Location: Colorado Springs, CO. **Total floor area:** gym, 56,340 sq. ft.; aquatic center, 47,850 sq. ft. **No. of floors:** 2 per building. **Average floor size:** gym, 28,170 sq. ft.; aquatic center upper, 30,960 sq. ft.; lower, 16,890 sq. ft. **Total staff size:** 12. **Cost per sq. ft.:** gym, $61; aquatic center, $102.80. **Wallcoverings:** Tectum, Porter, Wolf-Gordon. **Paint:** PPG. **Laminate:** Wilsonart, Pionite, Nevamar. **Dry wall:** Georgia Pacific. **Masonry:** Colorado Concrete Manufacturing Co. **Ceramic tile:** Dal-Tile, American Olean. **Vinyl tile:** Tarkett. **Gym flooring:** Mondo Rubber Flooring, Robbins Inc. Wood Flooring. **Rubber flooring & base:** Roppe. **Poured resin flooring:** Master Builders, Inc. **Carpet:** Prince Street Technologies. **Carpet fiber manufacturer:** Monsanto. **Ceiling:** Chicago Metallic, U.S. Gypsum, Pyrok. **Lighting:** Prudential, Lithonia. **Doors:** Georgia Pacific, Gateway. **Door hardware:** Best. **Glass:** General Glass. **Window frames:** Kawneer. **Window treatments:** MechoShade. **Railings:** Custom. **Stadium seating:** Miracle Recreation Equipment. **Lounge seating:** Bieffeplast. **Other seating:** Fixtures Furniture. **Upholstery:** fabric panels by Champion. **Meeting room tables:** Vecta. **Meeting room seating:** ICF. **Work stations:** Steelcase. **Work station seating:** Steelcase, KI. **Planters, accessories:** Peter Pepper Products. **Signage:** ASI Sign Systems. **Wall panels:** Tectum, Georgia Pacific. **Gym Panels:** Porter Athletic Equipment. **Elevators:** Schindler. **HVAC:** York. **Fire safety:** Globe, Grinwald. **Plumbing fixtures:** Kohler. **Client:** United States Olympic Committee. **Architect and interior designer:** Lehman/Smith/Wiseman & Associates. **Structural engineer:** Structural Consultants Inc. **Mechanical/electrical engineer:** ABS Consultants Inc. **Graphic design:** Lehman/Smith/Wiseman & Associates. **General contractor:** G.E. Johnson Construction Co. **Aquatics consultant:** Counsilman/Hunsaker & Associates. **Construction manager:** Untied States Olympic Committee, Facility Management Division. **Lighting designer:** ABS Consultants Inc. **Acoustician:** Cerami & Associates Inc. **Furniture dealer:** Seal Furniture, Louden Furniture. **Photographer:** Jon Miller/Hedrich-Blessing.



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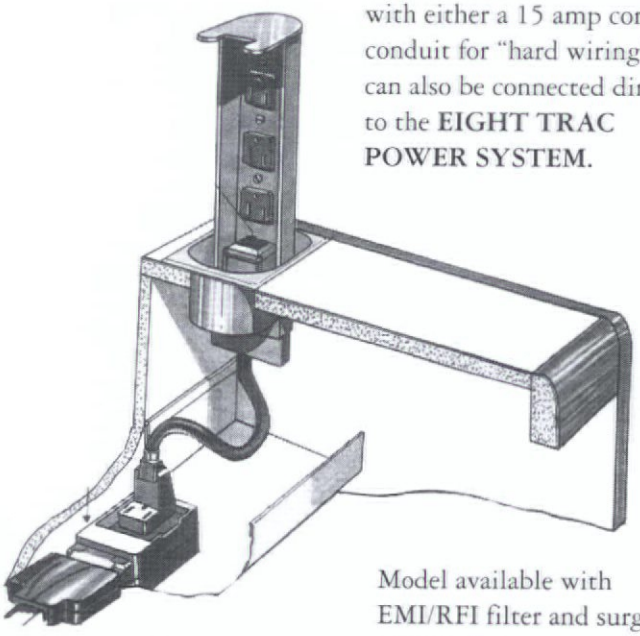


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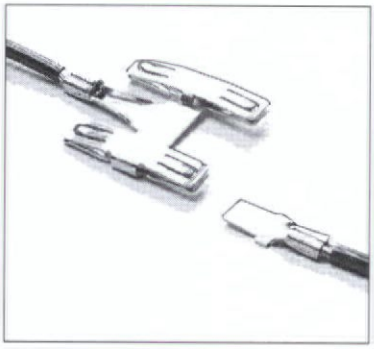
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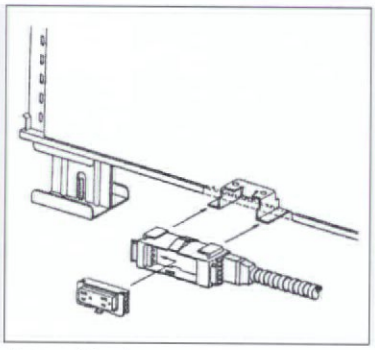
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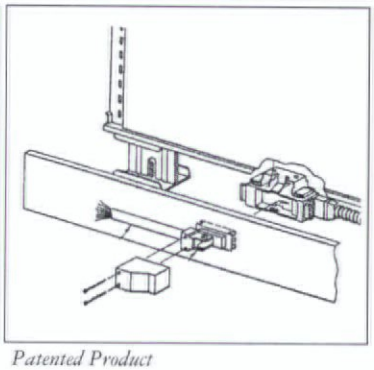
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Boosting Design Fees

Clients and markets for design services say that expertise and efficiency are more important than money—so why are designers struggling with plunging fees?

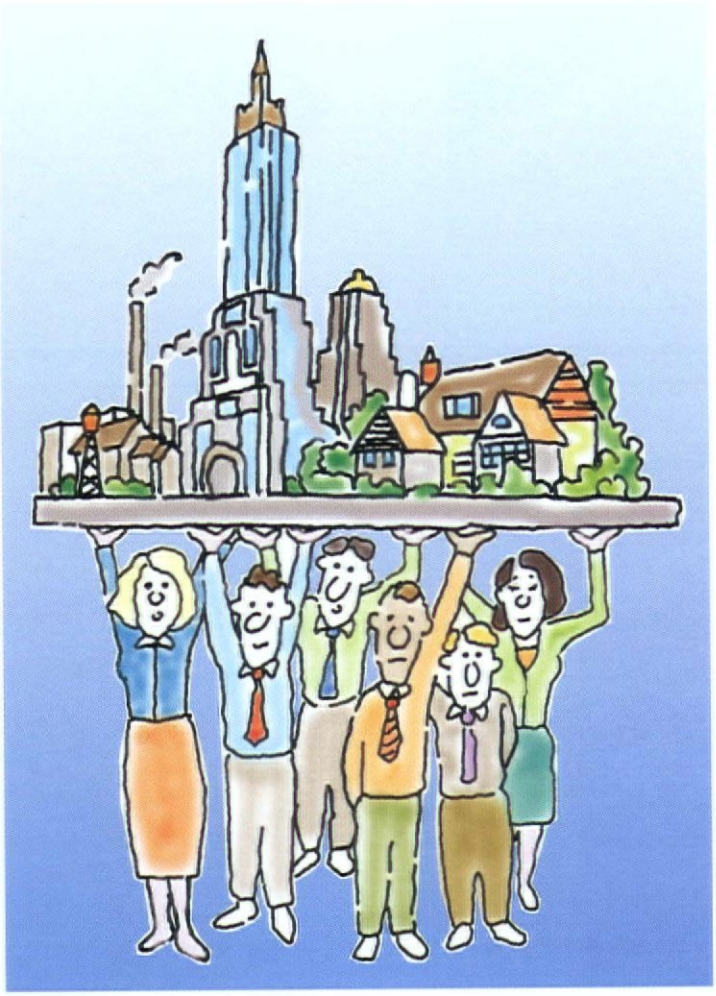
By Ellen Flynn-Heapes

It's like an alarm going off. At 3:00 in the morning, every design professional in the United States wakes up and begins to worry about money. Principals worry about fees, profit and meeting payroll. Their staffs worry about project cost overruns, raises and the lack of benefits.

In the author's management consulting work with architecture and interior design firms, we're very often asked for our view on the financial targets firms should aim for. One typical question, for example, is: What is the highest percent of profitability a design firm can reasonably obtain? For years, financial surveys indicated that the upper quartile of design firms has averaged 16% net profit before distributions and taxes. The current statistics, however, indicate a downward slide among even the best firms—a drop in this critical measure of success to 12.5%.

During the 1990-1991 recession and the two ensuing years of slow but steady recovery, many U.S. design firms have aggressively restructured and invested for greater efficiency and productivity. Some have taken advantage of the drop in computer prices as well as hired lower salaried staffers who have become available. Others have developed sharp financial management systems which were previously relegated to the part-time bookkeeper. The result has been the equivalent of a rigorous, "buns of steel" program of financial diet and exercise that has readied most firms for what appears to be an endless swimsuit season of bargain hunting by prospective clients.

One problem remains: "Jaws" is still in our waters. Low fees persist in all sections of the country and in most project-type markets. Two reasons for this are clear. One is as simple as oversupply coupled with under-demand, a factor we can do little to change. This is particularly evident in today's virtual shunning of the finely designed, image-making projects that were so sought after in the 1980s. The creative, original work that goes into what designers all recognize as design excellence is no longer considered affordable, necessary or even desirable.



The second reason for low fees is the ingrained mindset among architects and interior designers that they can truly perform all kinds of work—even to the extent that they are not professionally satisfied unless they design a wide variety of projects or perform a wide variety of tasks. The losers in these clashes between generalists and specialists are the generalists, those who aim for diversity and chase the "wide variety." Not only do generalists suffer under a continual and costly learning curve, but their costs of marketing are higher since they gain no leverage from a real competitive advantage. Their hit rates are lower too, because they are continually beaten by the legitimate specialists.

Surprise: We can do something about this mindset. In fact, it's completely under our control.

Areas of efficiency: What your client really buys from you

Reluctant though the heirs to Henry Hobson Richardson, McKim, Mead & White and Frank Lloyd Wright may be about regarding the design profession as a profit-making business, we must each determine our areas of greatest efficiency, for this is what the client buys. In our studies of clients and markets

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for design services, the author's organization consistently finds that expertise and efficiency are more important than fees. Among 10 typical selection criteria, we often find competitive fees around the middle of the list, with specialized experience, individual qualifications of team members, prior relationships, speed of delivery and reputation all ranking more important.

What does this say about our obsession with design fees? Most clients feel that the competitive marketplace regulates design firm fees. Where it doesn't do the job, clients believe they can negotiate effectively.

To the extent that we can speak to the clients' key selection criteria by supplying these levels of expertise and efficiency, we can advance our fees and separate ourselves from the pack. Here are three primary efficiency strategies which have been observed by the author's organization to yield better fees: the niche strategy, the producer strategy and the relationship strategy.

The niche strategy: Practicing as a design guru?

Design firms that undertake to be market nichers select and grow a small set of niches or segments of an overall market, such as sports facilities, colleges, retail projects or high-end homes in a specific area. Sometimes market nichers vertically integrate in a target market, providing such soup-to-nuts services as financial advice, strategic facilities planning and mechanical and electrical engineering. Their competitive advantage is a unique knowledge of their clients' business and/or personal needs, as well as the latest techniques in their fields of endeavor. Nichers who elect to pursue this strategy must invest in their expertise and visibility in order to become—and stay—a design guru.

The producer strategy: Can design survive a crash diet?

Production-oriented design firms pinpoint a process or set of processes that can be streamlined. They are expert at producing a large, often repetitive volume of work using economies of scale to their advantage. Producers target site-adapting, for example, for such likely clients as modest hotels, ATM machines, "big-box retail" establishments such as Wal-Marts, and invest in cutting-edge technology to boost efficiency, much as a manufacturing business would. Their competitive advantage is speed and low cost. Obviously, their profits come with volume.

The relationship strategy: Make everyone family?

Formerly referred to as the "get a patron" strategy and now termed the "get a brother-in-law" strategy, this approach shifts the orientation of designers from projects to clients. Many firms have attained outstanding fees working with clients who provide a steady stream of work. Consider the fabled ties of H.H. Richardson to the Vanderbilt family at the turn of the century. Contemporary examples of this strategy would include savvy firms that have forged successful, ongoing relationships with such design-conscious corporate giants as Apple, Disney and Marriott. Yes, it is quite acceptable even for the most ethical firms to target and develop relationships with strong clients. Relaters' competitive advantage is the efficiency they derive from having an ongoing, interpersonal dependency and working relationship.

Whether design fees will ever return to previous levels is not the question, because the design marketplace has ceased to be a mass market

Staying profitable: Do you deliver too much design?

On a tactical level, most design firms lose their profitability by delivering too much quality and service for the scope and fee. They frighten themselves (and lawyers have helped) with liability concerns, then limit themselves by offering only one level—the best—when the client may need something considerably less ambitious to make the project successful. Unfortunately, too many firms lack a good grip on their own costs to be able to achieve this kind of flexibility. Again, the culprit is the "wide variety of projects" paradigm, in which firms offer a breadth of experience backed up by little expertise and depth.

When the client has an idea of his budget, the wise designer tailors the scope to fit the fee. If the fee is low, reduce your scope first of all. Use the design/build contractor for mechanical engineering, for example, as well as an inexpensive local associated architect.

By all means, encourage scope changes and additional services. Develop a process for capturing these costs, and apprise the client that your policy is to give a certain portion of them away free so as to express your dedication to the relationship. After a threshold is reached, however, the meter must begin ticking. Most clients will respect you for your strong business orientation. Be prepared to give up those who don't.

Is government work a panacea for fee-hungry design firms? Working for the government can be a special challenge, especially when federal agencies, states and municipalities stipulate scope and other contractual requirements. They're in an excellent position to select only the best, and to negotiate favorable fees for themselves. Again, the profitability of a design firm will depend on a strong knowledge of the work that lies ahead.

Whether design firms' fees will ever return to previous levels is not really the question. Interpreting the architecture and interior design marketplace as a mass market—whereby one design firm fits all clients and projects—is no longer a meaningful concept. The real question is: How can a design firm differentiate itself from everyone else, change the rules, and thus gain higher fees?

Implementing the niche, producer or relationship strategies takes imagination, drive, investment and long-term commitment from a firm—just as satisfying a demanding design commission would. Successful strategies require research, planning and discipline to help the firm focus only on targets with greatest potential. They're hard work. They need organizational tuning, including strategic hiring and sometimes mergers. They also take sales and relationship-building systems and skills.

Is there a reward for sharpening the focus of your expertise and efficiency as architects and interior designers? Today and well into the future, the design firms that dare to be different will enjoy the design profession's best fees. Given all that has happened to the profession in the last few years, that would be no small change.

Ellen Flynn-Heapes is a principal with Flynn Heapes Kogan, a Washington, D.C.-based management and marketing consulting firm working exclusively with design professionals to advance the performance of their firms.

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World-Class Phone Booth

As business rushes to teleconferences, designers are discovering that the environments they create for this purpose are almost–yet not quite–normal

By Amy Milshtein

Was it young Anna Paquin's work in *The Piano* that convinced the Academy of Motion Picture Arts and Sciences to award her an Oscar for best supporting actress, or was it her fetching advertisements for MCI that did the trick? Standing against a bleak New Zealand background frocked in heavy 19th-century garb, she throws out high-tech buzzwords like "information superhighway" and "telecommuting." While the juxtaposition of old-fashioned and new-fangled charms us, it is the truth coming from the mouth of this babe that compels us. The future is here and it demands more telephone lines—some going so far as to transport our words and images through the medium of teleconferencing while our bodies remain firmly grounded.

Evidence is all around. For instance, an estimated four million scientists are hooked to Internet, a network that allows them to communicate via computer, virtually shrinking space and time. Various airports and hotels now contain vending machines that dispense cellular phones on a rental basis. Drew University in Madison, N.J., even furnishes freshmen with high-powered notebook computers because more and more professors assign software instead of text books.

Working at home and hotelling are supplanting traditional office design schemes as business sheds more of its real estate. When in the office, white collar workers use various tools as the phone, fax and copier to exploit space and time to their utmost efficiency. As one of those tools, teleconferencing puts special demands on the architect and designer.

How prevalent is teleconferencing? "Every project we work on now is considering it," states John Campanella, a principal at Shen Milsom & Wilke Inc., a New York-based audio-video communications consulting firm. "About 50% of our projects install the equipment. The other half make sure that the provisions are there for the future."



JOHNSON & JOHNSON VIDEOTELECONFERENCE ROOM

We're all connected: Teleconferencing cuts costs, boosts efficiency and enhances competitiveness if the teleconference room is designed correctly. Shen Milsom & Wilke's design for Johnson and Johnson's videoteleconference room (above), with its neutral colors, perfect acoustics and clear sight lines, keeps the audio and visual running smoothly.

Several factors are driving the teleconferencing movement. Commercially available since the late '60s, the technology has moved from poor quality with a high price tag to high quality for less money. Experts expect this trend to continue. Another major boost comes from the different market segments that now use or will use it.

"With telemedicine, teledistance learning and several business applications, teleconferencing has many uses," explains Lewis Epstein, research director, conference applications for Metro Furniture and self-taught technology expert. "Competition will be fierce to fill those needs, bringing the price down."

Teleconferencing fills many business needs. Instead of flying one or two top people to a meeting and asking them to send a follow-up memo to their staff, the entire team could sit in on a teleconference. Glitches can be discussed simultaneously with technical groups. New products can be introduced to entire sales and marketing departments. Companies are able to share information and brainstorm with clients.

While the "gee whiz" factor remains high, teleconferencing is an efficient way to hold a meeting. "In regular meetings, people chat, show up late and may not be prepared," says Hubert Wilke, a principal at Shen Milsom & Wilke. "Because of the resources and coordination involved, teleconferences start on time, move smoothly and don't drag on."

Teleconferencing formats: How much action must you see?

Teleconferencing technology takes on several forms. The simplest is an *audio graphic center*. Here the table is wired to act as a large speaker phone of better-than-average quality, and graphic images are transmitted via facsimile. The next step involves *still video*, in which the image of a chart, document or person appears on the monitor. This image is "refreshed" every three to ten seconds and can be changed like slides. Top-of-the-line systems use *full-motion video*. "It's not quite up to normal speed yet," says Campanella. "It's more like 'slower real time.'"

These technologies place certain demands on their surroundings to perform at their best. Dedicated space is not necessary, however, because a properly designed board room, training room or audio visual room can be converted into a teleconferencing room. Often, to use space most effi-

ciently, two or more of these functions take place in the same room.

To make a room "teleconferencing friendly," designers must consider several parameters. Shen Milsom & Wilke suggests that different locations for the same company should mirror each other. "We just did 12 identical rooms for a major investment bank," explains Campanella. "The sameness makes for a seamless transition." Also, the controls are always in the same spot, so a person from New York can run a teleconference in Chicago or Los Angeles.

Furnishing the space:
Does the camera understand interior design?

Certain design criteria should be met nevertheless, whether one is designing 12 rooms or one. For instance, spot lights can turn a stunning table into a slab of Swiss cheese. Low lighting, on the other hand, can saddle people with ever-so-attractive raccoon eyes. Acoustics must be clear enough so sound travels well in the room and is picked up by the microphones. The HVAC should be felt and not heard.

Colors such as grays and blues clearly work better for teleconferencing than others. Though white also suffices, it glows if it's too bright, so designers should probably favor more subdued tones. Plain upholstery performs best because wild patterns take longer for the video to process, furthering the delay in the picture. ("The camera doesn't pick up the floor, so the carpet is a good place to let loose," jokes Campanella.) A white board, preferably one that can print out what is written on it, encourages impromptu graphics and notes.

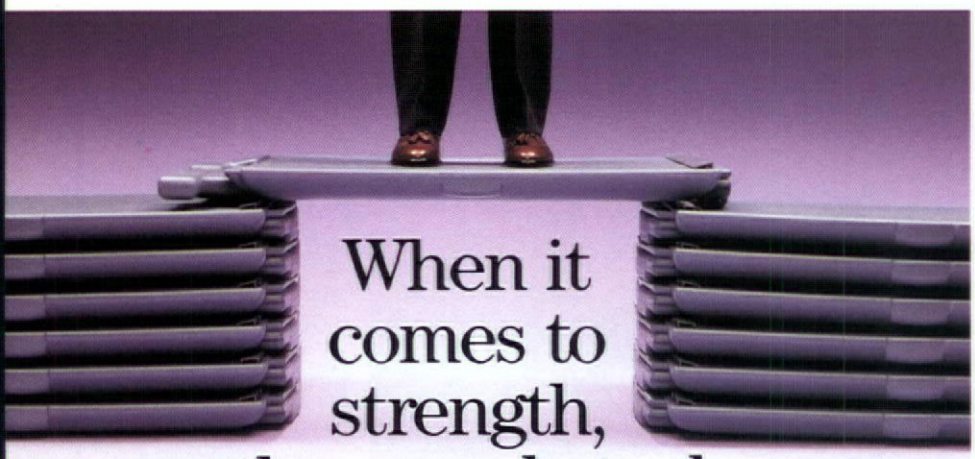
Furnishings must also meet certain criteria. The table should comfortably seat five to seven, the optimum number of participants for a teleconference. To maintain good sight lines, avoid craning and keep communications flowing in the room, Shen Milsom & Wilke suggests either a semi-circular or trapezoidal table. Extra people can sit in and participate from a gallery.

Teleconferencing in the future:
Group-to-group or one-on-one?

Equipment for teleconferencing includes a monitor, camera, keypad or screen control and an electronic device called a codec, which compresses information into a form that can be transmitted over lines for a codec on the other end to decompress and put on the monitor. Companies that make this equipment also sell furniture to house it—that, according to Epstein, runs from "acceptable to awful when compared to quality contract furniture standards." But he warns that designers should be cautious in specifying custom, built-in cabinetry. "The only certainty with technology is that the equipment will change," says Epstein. "As a result, your custom cabinets may end up as expensive knick-knack holders if you have not factored in the ability to change."

While everyone is crowding around the "video hearth" for now, teleconferencing's next step may bring the meeting right to your lap. Every major electronics equipment maker now touts desk-top, PC-based "unites." Campanella tells of an office he just completed that contains 400 of these monitors and predicts that this is where the technology will go. "This kind of equipment is good for one-on-one or one-to-a-group meetings by nature of its size," says Epstein. "Group meetings still require a larger collaborative work environment to teleconference."

Everyone agrees that these tools will make business more productive, competitive and efficient. Will it also force the handshake into obsolescence? "No," resounds Campanella. "Nothing will ever replace that initial face-to-face meeting." It seems as if soft touch and high tech can coexist peacefully in our virtual global village of the future.



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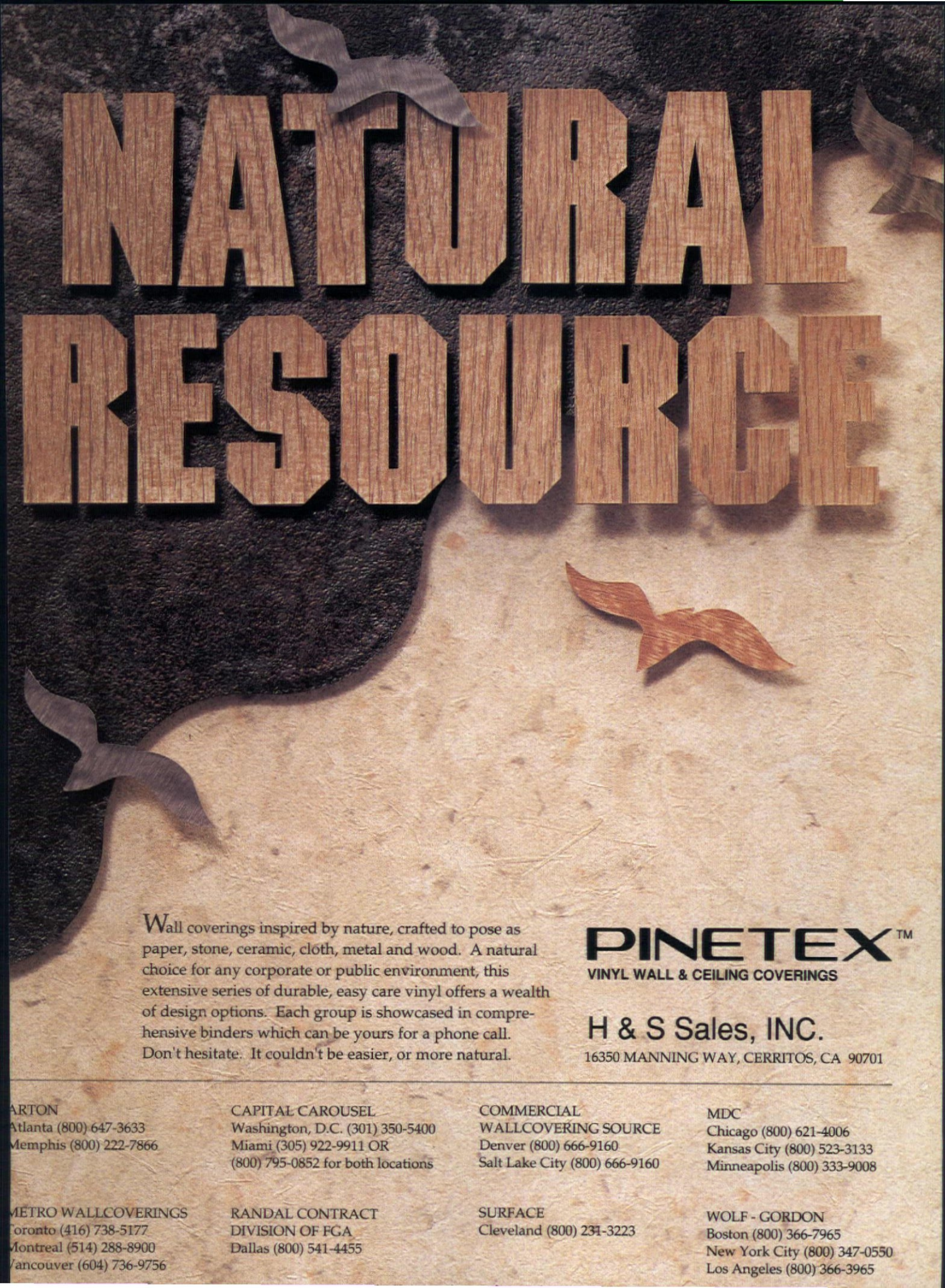
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CALL FOR ENTRIES

THE NATIONAL SYMPOSIUM ON HEALTHCARE DESIGN & CONTRACT DESIGN MAGAZINE ANNOUNCE THE SIXTH ANNUAL HEALTHCARE ENVIRONMENT AWARD COMPETITION

PURPOSE
To recognize innovative, life-enhancing design that contributes to the quality of healthcare.

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Awards will be given in the categories of **Remodel** and **New Construction**. Eligible projects in these categories include any environment in which the primary purpose is to provide healthcare services.

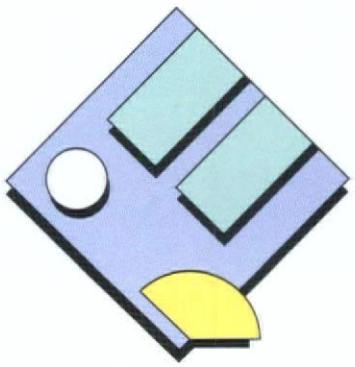
JUDGING CRITERIA
Submittals will be evaluated on level of innovation; aesthetic value; and compliance with competition requirements.

RECOGNITION
- Winners will be announced at a banquet during the Seventh Symposium on Healthcare Design, Friday, November 18, 1994, at the New York Marriott Marquis Hotel, New York City, New York.
- A specially-designed award will be presented to each winner.
- Expenses to attend the Symposium will be paid for one representative per award, including the $695 registration and up to $1,500 for travel and lodging.
- Winners will be published in CONTRACT DESIGN magazine's issue focusing on healthcare design.
- Winners will be notified by September 1, 1994.

RULES FOR ENTRY
- Must not have been previously published in a national design magazine, or be published prior to publication in CONTRACT DESIGN magazine.
- Submittals must be built and in use by June 1, 1994.
- Submittals must be contained on a maximum of two horizontally oriented 20" x 30" boards with foamcore backing.
- Must include professional-quality photographs, drawings, and/or renderings that do not extend more that 1/4" from the face of the board.
- Submittals must have the following minimum information; project name and location, floorplan description, design firm name and address, and submittal category.
- No entry form required.
- $50 registration fee must accompany the submittal. Checks made out to National Symposium on Healthcare Design, Inc.
- All submittals must be received by noon on August 1, 1994. Any submittals received after the deadline will be returned unopened to the sender.
- Mail all submittals to: National Symposium on Healthcare Design, Inc., 4550 Alhambra Way, Martinez, CA, USA 94553-4406. Sponsors are not responsible for shipping and receipt of material. Submittals will be returned only at the entrant's request, and if return postage is provided.

The decision of the judges is final.

JUDGES
Kathryn E. Johnson, President & CEO, The Healthcare Forum.
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Roger K. Leib, AIA, Chairman of the Board, ADD Interior Systems, Inc.
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Wayne Ruga, AIA, ISID, President & CEO, National Symposium on Healthcare Design, Inc.
Roger Yee, Editor-in-Chief, CONTRACT DESIGN magazine.



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BOOKSHELF

Leading a Double Life

Graham Gund Architects, edited by Michael J. Crosbie, AIA, foreword by Vincent Scully, 1993, Washington, D.C.: AIA Press, 224 pp., $50 cloth

Is it a contradiction for architects to lead double lives as preservationists? Not according to Vincent Scully, retired Trumbull Professor of the History of Art at Yale. Scully writes in the foreword to *Graham Gund Architects* that being a "convinced preservationist" is "probably the most important role that an architect can play at this moment in urban history." He insists that architects can heal the postwar breaches in our urban fabric that they often helped create.

Such an architect is Gund, who paradoxically received master's degrees in architecture (1968) and urban design (1969) at Harvard's Graduate School of Design, a fount of Modernist pedagogy, and worked for Walter Gropius, the great Bauhaus master, before establishing his own practice in 1971 in Cambridge, Mass. His first commissions were equivocal. The School House and the Institute of Contemporary Art, both in Boston, saw Gund insert new and playfully contemporary interiors within carefully preserved historic facades.

However, subsequent projects such as the handsome Village Commons in South Hadley, Mass., and the Town Square in Waterville Valley, N.H., have moved critics and lay people alike for their ability to refocus the historic roots of community without embalming them. In the land of the mall and MTV, this kind of balanced discourse is precious indeed. Gund's free treatment of the historic context surrounding his designs—so handsomely portrayed in this monograph—makes history a legitimate partner in our future.

Splendors of Istanbul, Houses and Palaces Along the Bosporus, photography and text by Chris Hellier and Francesco Venturi, 1993, New York: Abbeville Press, 228 pp., $67.50 cloth

Tracing the course of civilization is nowhere as easy as tracing the path of a great body of water such as the Bosporus, which separates the European and Asian halves of the legendary Turkish city of Istanbul. In *Splendors of Istanbul*, readers can see why the beautiful waterway has been contested by armies of the East and the West since the 7th century B.C. In fact, the city has witnessed 22 sieges and six defeats, changing from Byzantium to Constantinople to Istanbul.

The elite built their residences on the shores of the Bosporus for centuries. During the 1500s, Sultan Süleyman the Magnificent permitted only exalted Ottomans this privilege. Development proceeded in earnest in the 18th century's prosperous Tulip Period, when Sultan Ahmet III offered plots to family and nobility. What visitors see today is an eclectic, cultural cross section that begins with the early architecture of the Ottomans, influenced by Byzantine, Persian and Armenian precedents, and culminates in the distinctly Western influenced, baroque and classical orders that swept away indigenous styles when the sultans left Topkapi Palace for Yildiz in the mid-19th century.

With the birth of Atatürk's republic in 1923, Ottoman palaces became unloved relics. They lead new lives now, mostly as museums. As for the wooden mansions or *yalis* that serve as weekend and summer retreats, some as old as the late 1600s, they can still be seen wearing Western dress atop Asian foundations with as much grace as anyone pulled between two continents.

Frank Lloyd Wright and Japan: The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright, by Kevin Nute, 1994, New York: Van Nostrand Reinhold, 244 pp., $59.95 hardcover

Some 127 years after the birth of America's greatest architect, Frank Lloyd Wright, we continue to explore the character of this self-made artist, advocate of organic design and defender of artistic originality. In *Frank Lloyd Wright and Japan*, architect and scholar Kevin Nute explores one of the most exotic aspects of Wright's aesthetic education, his relationship to Things Japanese—a bond that began in the 1890s with the writings of the Boston Orientalists and the building of the Japanese pavilion, *Ho-o-den*, at the Columbian World Exposition, and lasted to the end of his life.

Nute's view of Wright and Japan is based on the architect's well known interest in the Japanese house, with its singular, open space, the Japanese print, shaped by its geometric composition, and the relationship of Japanese architecture to the land, with its remarkable sense of union. Wright's livelihood depended on Japan in more ways than one. He supported himself as a dealer in woodblock prints or *ukiyo-e*, and reaped acclaim as the designer of the Imperial Hotel in Tokyo, one of the few great structures to survive the earthquake of 1923.

However, the ties between great artists and their inspiration are never so easily dissected. If Wright were indeed inspired by Japan, he made his insights uniquely his own, seeing in Japan what he wanted to see. Even the Japanese, as Nute points out in this fascinating analysis, have made an art of adapting the wisdom of others to their own, distinctly Japanese purposes.

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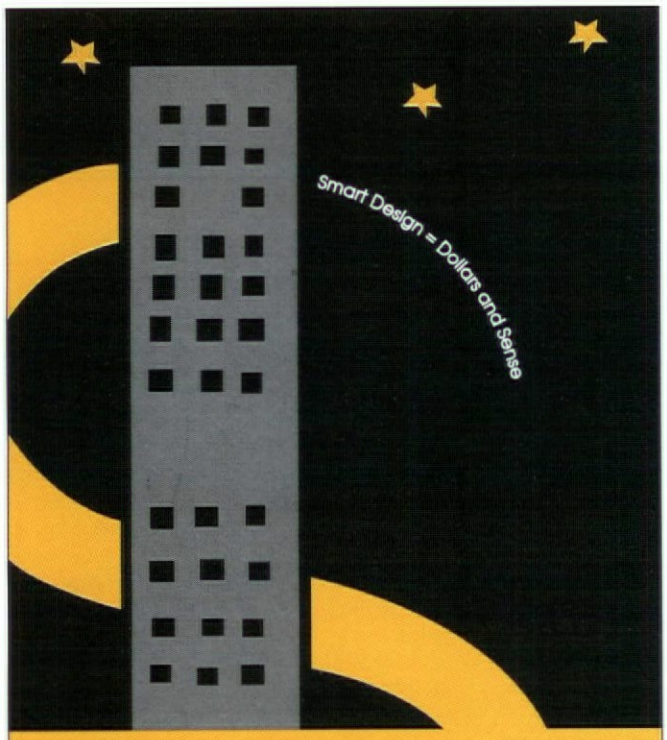
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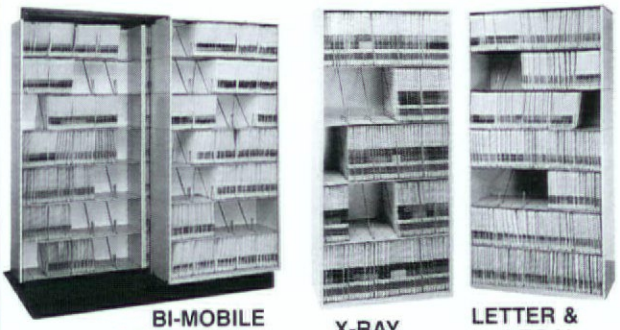
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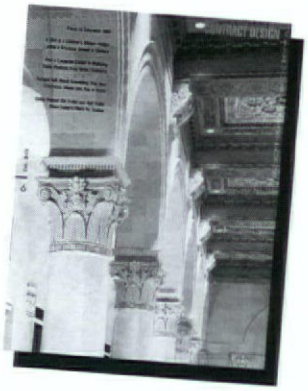
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PROFESSIONAL LITERATURE

The Carpet and Rug Institute

The Carpet and Rug Institute has just revised "How to Specify Commercial Carpet Installation," a valuable guide for specifiers of commercial carpet. The purpose of this book is to acquaint specifiers with basic guidelines for installation procedures, the various options available, the most important tools and materials in use and their functions.

Circle No. 165

Autograph Foliages

Autograph Foliages announces the release of its new color catalog. Each page models top of the line trees and plants which are sure to add a look of lushness and quality to any setting. Included in these 80 pages are stunning topiary trees, towering palm trees, flowering trees and plants that bloom with color and outdoor shrubbery for hard-to-grow areas. Also shown are Autograph's line of inherently fire retardant silks, and trees and plants of all sizes on natural wood trunks.

Circle No. 166

Quality Industries Inc.

The 1994 Quality Industries catalog is hot off the press. Colorful new play structures of recycled-plastic, redwood and galvanized steel are featured. New swings, slides, climbers and interchangeable components with new colors promote design flexibility. Designs address ADA accessibility.

Circle No. 167

Proformix

Proformix Inc. has released a new four-page, color brochure detailing the Proformix Keyboarding System, the only total systems approach to injury-free computer keyboarding. The brochure contains close-up photographs and information on the research-based design advantages of the system.

Circle No. 168

Ligne Roset

Ligne Roset's 1994 catalog, "Le Style de Vie de Ligne Roset," offers an extensive variety of designs to complement every personal style—from an elegant chair with the sweep of a Balenciaga ballgown to a sleek shelving unit with the ultimate practicality of wheels so it can be positioned by whim or necessity.

Circle No. 169

Altro Flooring

The Altro Safety Flooring System and an overview of the company's extensive line of slip-resistant sheet vinyl safety flooring are featured in a new color brochure now available from Altro Floors.

Circle No. 170

American Plywood Association

The American Plywood Association has devised a method of specifying structural panels for industrial applications that cuts through the jargon and focuses on the needs of the industrial users. APA's Industrial Panel Selection Guide, Form T200, contains four reusable worksheets that identify the face, back, crossband, and inner-layer characteristics required for the application.

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George Kovacs

George Kovacs has new brochures available illustrating their latest introductions.

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Arko

Experience wanted

Bob Arko

Bob Arko, Metropolitan Furniture's design director, always had a passion for the fine arts while growing up in Ohio. But he never questioned how things were actually designed until he enrolled in Cleveland Institute of Art, where he spent five years developing his talents—and opinions on design's role in society. "The role of the artist in industry is a necessary one," he says. "The designer is the ultimate consumer advocate."

Having answered a newspaper advertisement for a showroom designer with Metro in 1984, Arko eventually took over as design director when predecessor and mentor Brian Kane went out on his own. Not surprisingly, Metro has undergone some self-evaluation under Arko. "We realize that design is about verbs, not nouns," he reflects. "The idea is not to design an object, it's to design an experience." The first tangible result of this exploration is Metro's well-received casegoods line, Teamwork collaborative work products.

Arko has discovered that this alternative approach to design can be quite humbling. "I don't have particular designs that bear my name," he admits. "But I gain from seeing things come out of the process that I've been part of."

At home in San Francisco, where he lives with his wife, interior designer Aura Oslapas, and their two children, Arko likewise eschews personal glory. "To fill my environment with things I've designed would be perverse and haunting," he muses. "What's important is the next thing." For Arko, the journey through life is as important as the furniture we encounter along the way.

Dio in the details

Chiara Romano Van Erp

Her mother was a painter, her father an architect. So no one was surprised when Chiara Romano Van Erp went to architecture school. But even Van Erp herself didn't suspect that a few carpets she made with her brother in college foreshadowed major success later in life. Raised in Torino, Italy, in "a house full of art," Van Erp took her architecture degree to Prescott, Ariz., to study with fabled architect Paolo Soleri.

While at Soleri's Arcosanti, she met and married fellow architect Peter Van Erp. When her husband decided to go back to school, the two moved east to Rhode Island School of Design, and Chiara worked at design firms in Boston and Providence. In the midst of an interior architecture project, Van Erp had a chance to design a carpet. "I loved it instantly," she recalls. "I remembered the pieces I had made in college and decided to pursue it."



Romano Van Erp

A trip to Designer's Saturday with her portfolio yielded her first clients, and she's since created wool collections for Maya Carpets, Schumacher, Saxony Carpets and others. Her eclectic style ranges from abstract geometrics to pieces using elements from 16th-century Aubussons.

While Van Erp and her husband keep their busy working lives fairly separate, they enjoy their free time with their 7-year-old son. With his father an architect and his mother a true Renaissance designer, got any bets on what field he'll have designs on?

Sailing into a 50-m.p.h. wind

Helmut Jahn

Is being one of the most respected architects of our time quite what Helmut Jahn, FAIA, managing principal of the Chicago firm of Murphy/Jahn Architects, expected when he arrived from Germany some three decades ago for graduate studies at Illinois Institute of Technology? "I thought I'd be drawing more," he says. "Instead, I'm doing more managing and traveling."

Having worked with distinguished practitioner Gene Summers—he followed Summers to C.F. Murphy, predecessor to Murphy/Jahn, and eventually assumed control of the firm, all the while creating such outstanding work as Xerox Center, State of Illinois Center and United Airlines Terminal, all in Chicago—Jahn is not surprised that being an architect goes beyond designing. "Architecture is about implementing ideas," he feels. "Without technical know-how and expertise, we cannot control the building process. And the client is very important. Our best work comes from clients who know and support us because our goals match."

Serving clients in America, Europe and Asia keeps Jahn airborne a lot, but he makes time for family and for sailing, skiing and swimming. "I must do things where I don't think about architecture," he says. "Sailing against a 50-m.p.h. wind helps—though some of my projects are harder." Grooming a young architect at home may prove harder yet. "My son is 15, so he's not ready to choose a career," Jahn reveals. "But he already sees me working too hard."



Jahn

But father and son drew the funny papers on Sunday nights, and an art history text mom brought home enthralled him. "When I took my first mechanical drawing class in high school everything jelled," he says.

Since then, things have moved rather quickly for this self proclaimed, "nomad of design." At 31, he has worked for six firms, including his own J. Robert Bazemore Designs and Charlotte, N.C.'s Odell Associates. Don't expect Bazemore to rest there, however. He's on the road again, this time piloting interior design for Charlotte's Little & Associates.

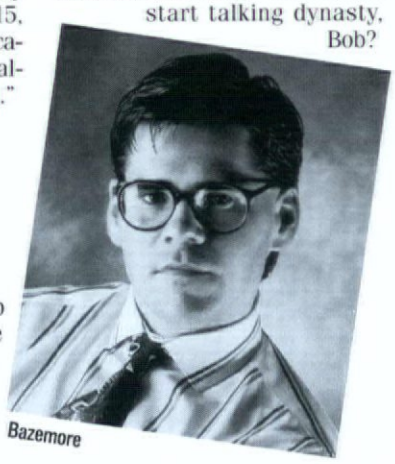
As a multiple award winner—the first person to take two Monsanto DOCs back-to-back—Bazemore also designs products. Boyd Lighting offers two Bazemore fixtures, and Dar/Ran will introduce his table series this NeoCon. When he's not drawing, he can be found "drowning the minnows" (fishing, for us Yankees) with his wife and two small boys.

Any chance the design bug has been passed on? "I pointed out Charlotte's new Cesar Pelli building to my wife every time we drove by it," he recalls. "One time we passed it and my oldest cried out, 'Cesar Pelli building' from his car seat." Should we start talking dynasty, Bob?

The young and the restless

J. Robert Bazemore

Love of design runs in Bob Bazemore's family. Not that he came from a long line of designers. His dad worked in a paper mill and his mother taught mentally disabled kids.



Bazemore

AD INDEX

Advertiser	Reader Service No.	Page
Allseating Corp.	33	67
Ametex/Robert Allen Contract	24	42 - 43
Arc-Com Fabrics	16	25
Artemide Inc.	38	97
Autodesk	40	108
BASF Carpet Fibers	13	18 - 19
BASF Upholstery Fibers	4	4
Bernhardt Furniture	6	6 - 7
Byrne Electrical Specialists	41	127
Cabot Wrenn	49	143
Carnegie Fabrics Inc.	18	29
Charlotte, div. of Falcon Products	21	35
Columbus Coated Fabrics	26	49
Commercial Design Network Lighting Guide	101 - 129	68A - 68E
Davis Furniture Industries	9	13
DesignTex Fabrics Inc.	29	54 - 55
DuPont Teflon	12	16 - 17
DesignFest	46	138
Equipto	37	83
ERG International	10	14
Executive Office Concepts	36	81
Eurotex	28	53
F.S. Contract	20	33
Falcon Products	21	35
Fillip Metal Cabinet Co.	47	138
H & S Sales	43	135
Harbinger	50	144 - Cover 3
Haworth Inc.	5	5
InterPlan	42	129
Interface	27	50 - 51
KI	25	45
Kimball Office Furniture Co.	23	41
Lees Commercial Carpet	2	Cover 2 - 1
Mannington Commercial	3	9
Masland Carpets Inc.	17	26 - 27
Mayline	31	59
Meridian Inc.	22	36 - 37
Monsanto Co.	34	68
Momentum Textiles	1	65
National Office Furniture Co.	52	15
National Symposium on Healthcare Design	44	136
Nemschoff	31	19
Office Master	32	63
Paoli Inc.	51	Cover 4
Peter Pepper Products	39	107
Pinkerton Security Systems	45	137
Quartet Manufacturing Co.	11	134
Rosemount Office Systems	35	79
Shelby Williams	53	117
Suspa Inc.	20	14
Tri-Guards	48	139
United Chair	8	10 - 11
VPI (Vinyl Plastics Inc.)	30	57
Versteel	7	2
Westin-Nielsen	15	21

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.



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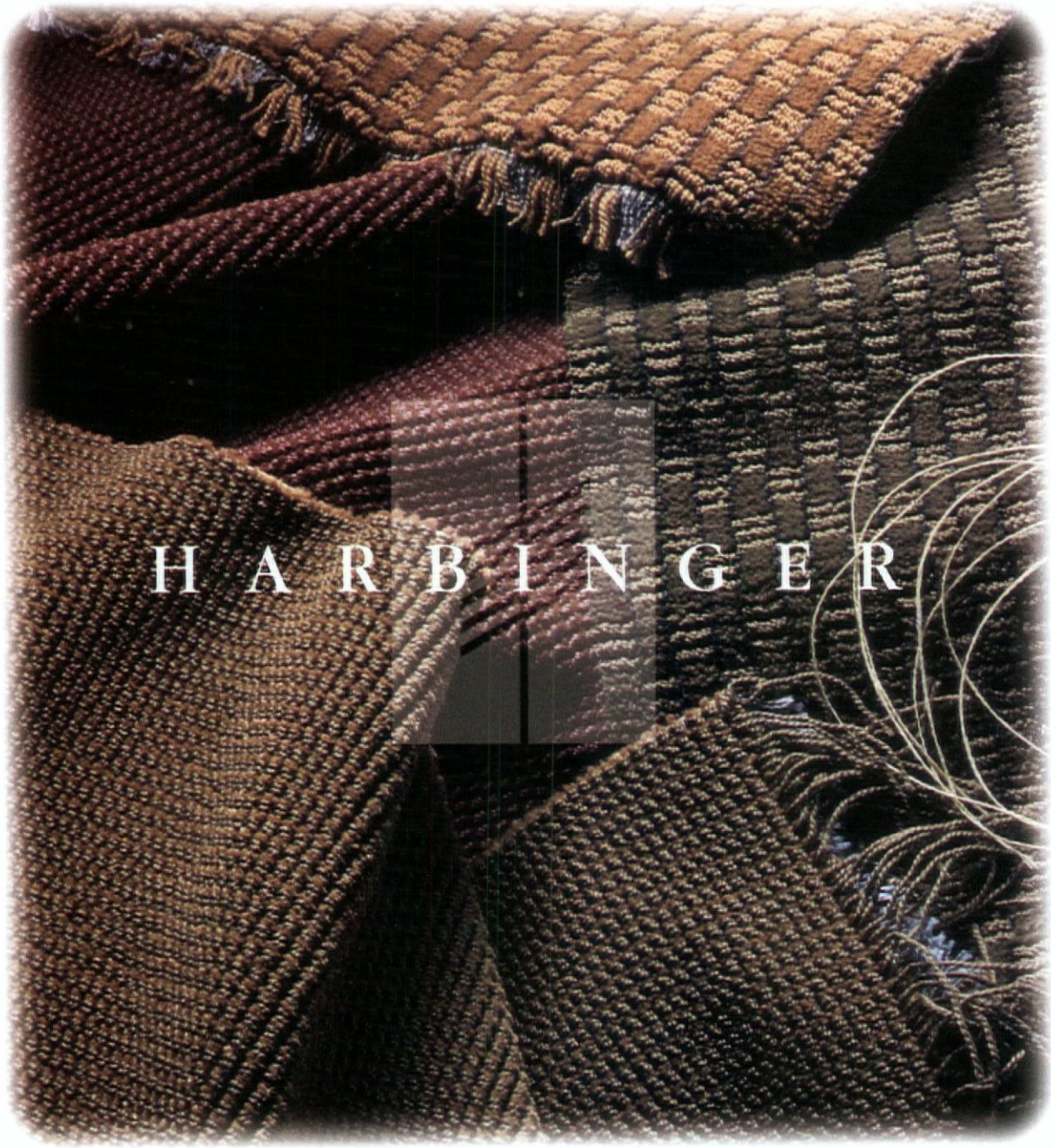
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